AMATEUR CINE WORLD

FEBRUARY 1955 • 1s. 3d.

In This Issue

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MASTERING YOUR PROJECTOR



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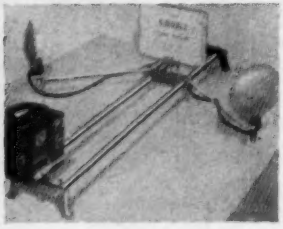
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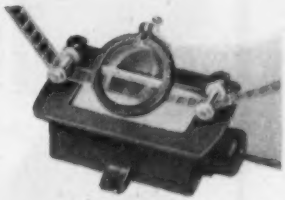
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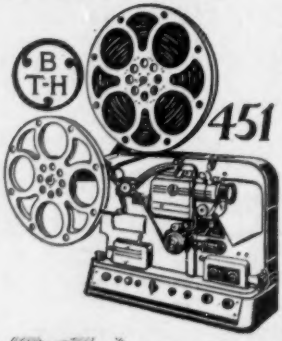
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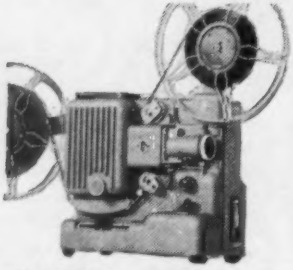
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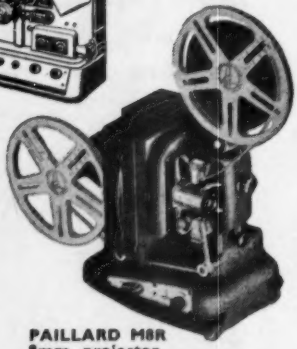
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Kodak EE, 300w. lamp, case **£27 10 0**

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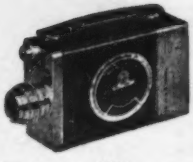
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Kodak Eight-55, f/2.7 lens, case **£27 10 0**
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9.5mm.

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Pathe Webo A, f/1.9 lens **£32 10 0**

16mm.

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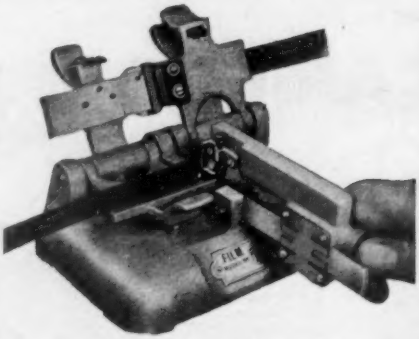
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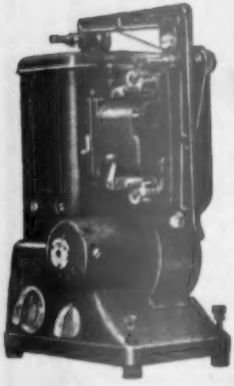
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9.5mm. Pathe Pat cine camera, f/5.6 lens £13 18 3
9.5mm. Pathe H Motocamera, f/2.5 lens £26 10 0
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16mm. 100ft. ,, ...	£3	12	10
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8mm. double 8 ,, ...	£1	8	0
8mm. Mag. ,, ...	£1	13	5
35mm. in Cassette, 20 exp.	£1	3	1

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16mm. Ampro Premier 20, sound projector, two speakers £165 0 0
16mm. G.B. B. & H. 621 sound projector and speaker ...£165 0 0
16mm. Bolex G3 projector, 2 lenses, case £115 0 0
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16mm. Bolex H16, 2 lenses, frame counter £150 0 0
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16mm. Revere, turret, 2 lenses, 1in. and 2in., case £82 10 0
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G.B. Autoload, f/1.9 lens £90 0 0
G.B. Autoload, turret head, f/1.9 lens ... £107 6 8
Cine Kodak Royal Mag., f/1.9 Ektar ... £106 0 0

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G.B. 613, 750 watt with transformer ... £87 10 0
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Specto 500 ... ... £48 10 0
Specto Dual 8/16mm., 500 watt £60 0 0
Extra Offset Lens for 8mm. £6 15 0

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Zeiss Movikon K, f/2.7 Tessar, case ... £65 10 0
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G.B. Autoload Magazine, T.T.H. 1in. f/1.9, 3in. f/3.5, on turret head, very good £95 0 0
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Zeiss Movikon 8, f/1.9 Movitar £54 3 3
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Turret Revere, f/2.8 lens, f/3.5 38mm., case, hood, filters £75 0 0
Paillard Bolex H8, f/1.9 Wollensak, f/2.5 Trioplan 2.5cm., f/2.8 Trioplan 3.6cm., eye-level focuser, case £125 0 0

"Zoom" Lens for 8mm. Paillard

B8 — C8 — L8 — H8
Cine Cameras

This lens permits variation of the focal length during filming from 12.5mm. to 36mm. The focusing mount allows focus from 3ft. to infinity. The maximum aperture is f/2.8 and the lens is coated.

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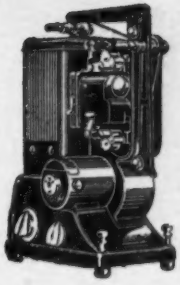
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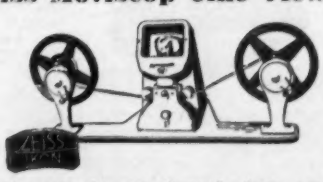
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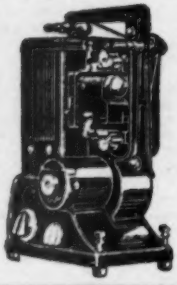
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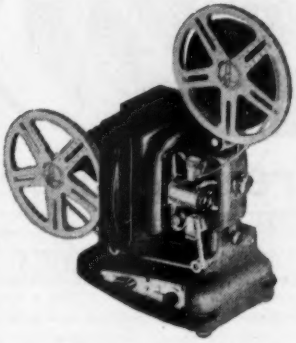
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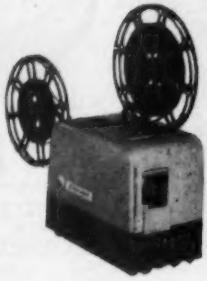
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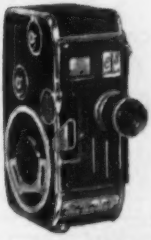
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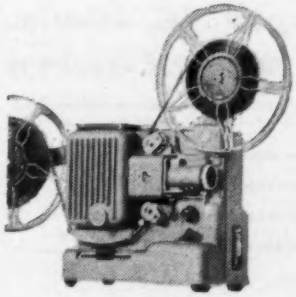
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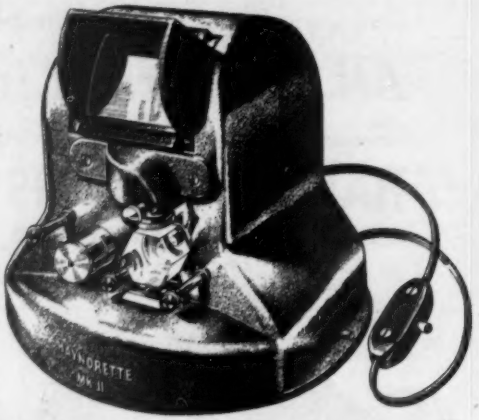
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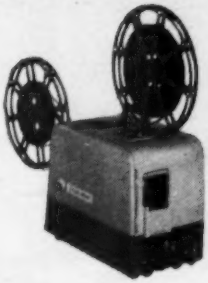
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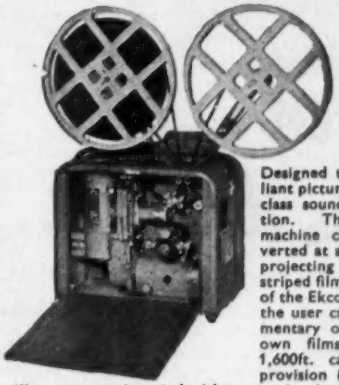
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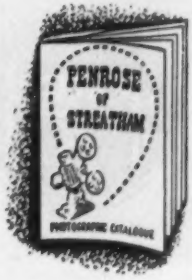
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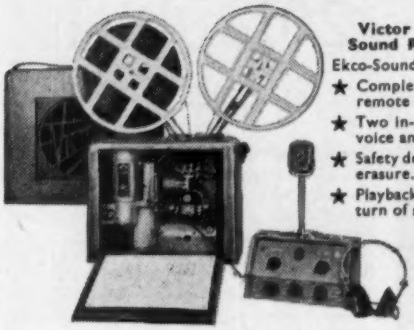
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9.5mm.



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16mm.

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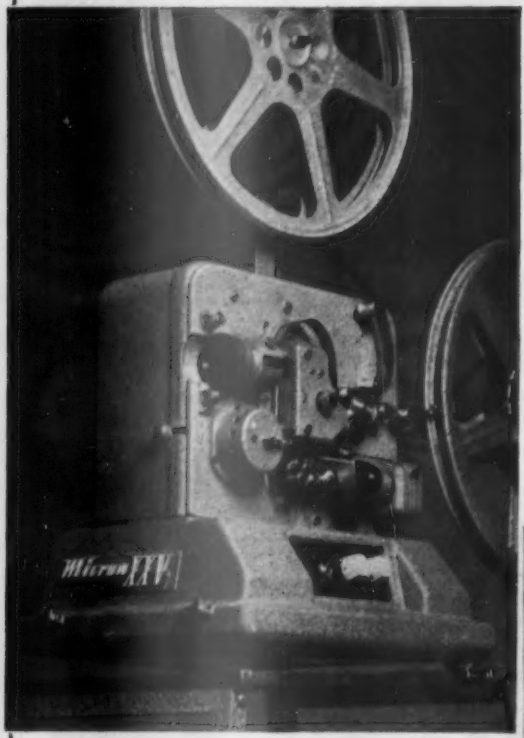
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Micron XXV — a sound* projector in a single case, 20in. high

Quiet running and quick to set up too!



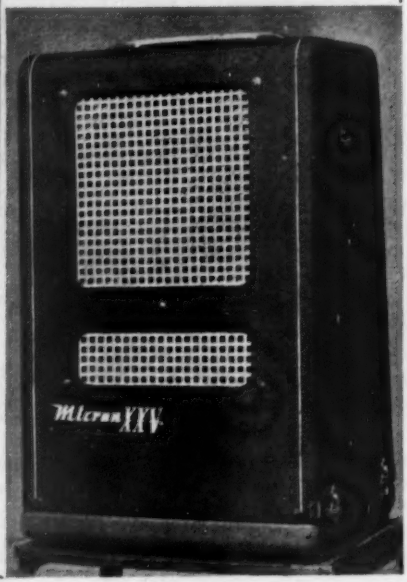
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The one case (pictured below) is not only light —a mere 39 lb.—but it contains **everything** for the show: projector, amplifier, speaker and even a 12in. x 14in. screen.

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*16mm.

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Eumig P8/8mm. Projector

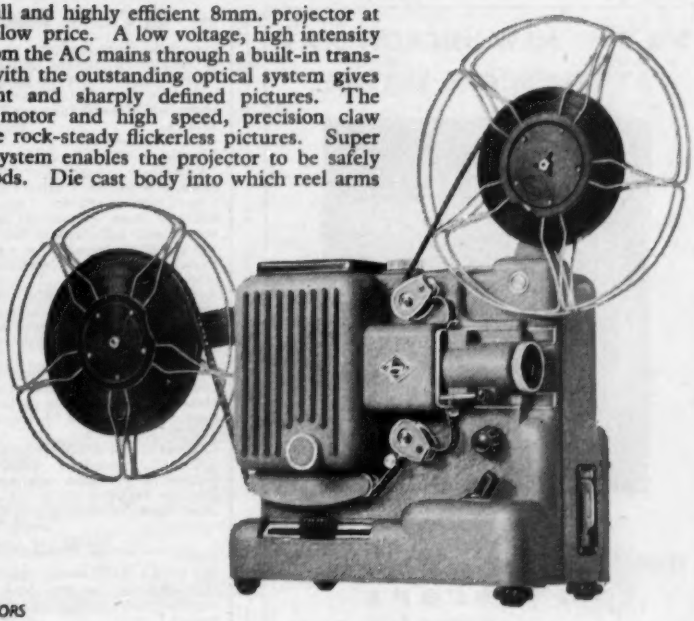
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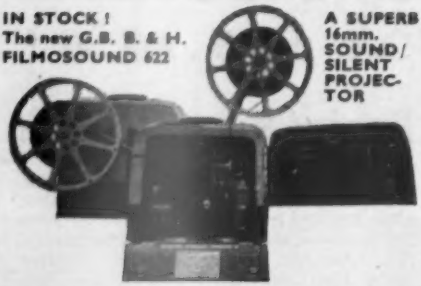


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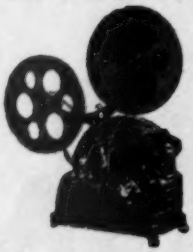
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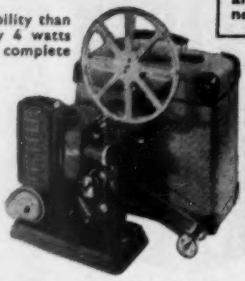
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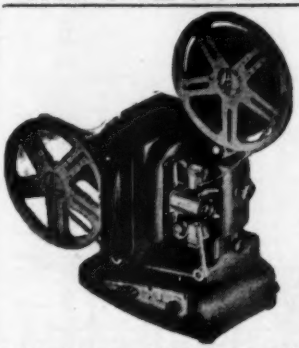
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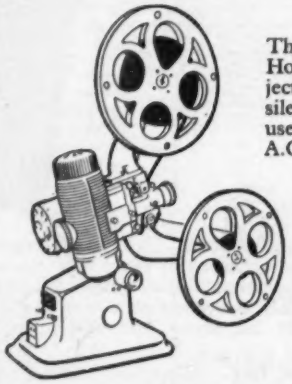
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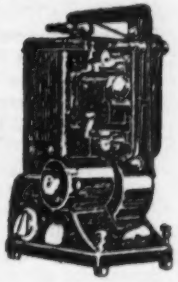
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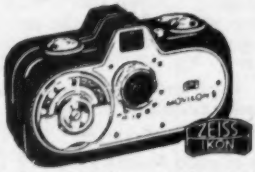
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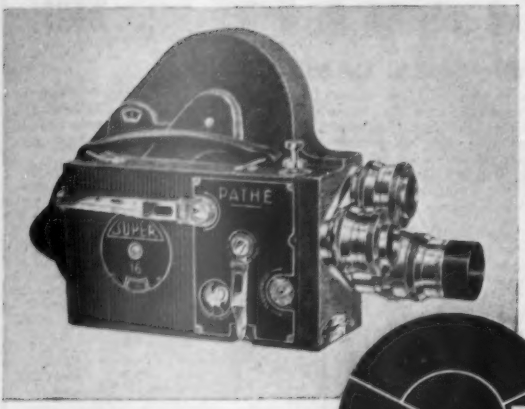
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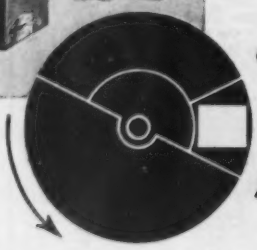
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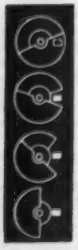
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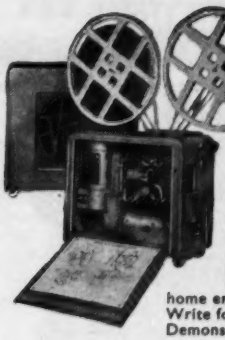
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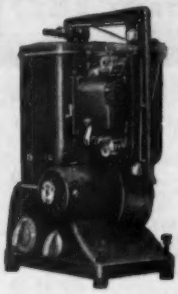
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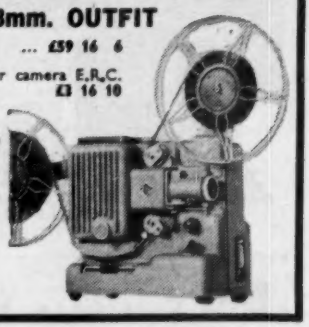
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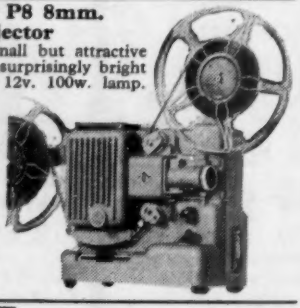
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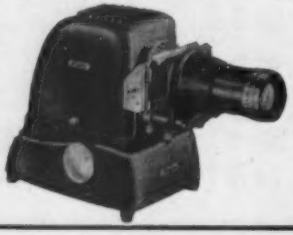
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AMATEUR CINE WORLD

Vol. 18 No. 10

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FEBRUARY 1955

PRESENTING

Queueing up for Screen Time. *By the Editor* 1048

Perils of the Sound Track. *By Tony Rose* 1049

Let's Really Show Them. *By D. G. Hunter* 1051

Large Scale 8mm. Presentation 1052

Give Polish to Your Films With Special Effects. *By H. A. V. Bulleid* 1054

Odd Shots. *By George H. Sewell, F.R.P.S.* 1057

8mm. Round Up. *By Double Run* 1059

Ideas Exchanged Here 1061

He Captures the Four Seasons. *By Derek Hill* 1066

Beginner's Guide to Editing. *By H. A. Postlethwaite* ... 1069

Studio and Labs. Visits for I.A.C. Convention 1071

Comparing Gauges and Prices. *By Sound Track* 1072

First Class Sound Quality from your G.B. L516. *By G. A. Gauld, B.Sc.* 1074

I Have a Very Good Rule. *By Denys Davis* 1076

Standardised Leaders. *By Centre Sprocket* 1079

Youth at the Camera 1081

A.C.W. Test Reports—
Micron XXV Projector ... 1083
Multicore Tape Splicer ... 1085
Easiload Spools 1085

News from the Clubs 1085

Where to See the Ten Best ... 1087

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By THE EDITOR

Queueing Up For Screen Time

The African veldt and jungle, always a happy hunting ground for the professional cameraman, now beckons the amateur. In last month's *A.C.W.* a correspondent reported an overwhelming response to his offer to take 8mm. films of the African scene in exchange for films of fellow movie-makers' own countries. Now comes news, via *South African Photography*, of requests from TV stations for amateur-produced close-ups of wild animals. They want them as library material for cutting into existing films.

TV demands appear to be having the quite unlooked for effect (in South Africa, at any rate) of accelerating the sale of 16mm. equipment—and elaborate equipment at that : sound cameras, zoom lenses and the like. But that is a by-product of the cathode tube which cannot be expected to operate to the advantage of the average amateur. Yet it may well be that the invasion of the home by cine film through the television screen could stimulate an interest in home movies.

At least it is now no longer wise to blame TV unreservedly for luring folk away from creative pleasures. One would have been prepared to learn that last year's weeping weather had sent the amateur movie-maker scurrying indoors to the television screen. Not to beat about the bush, we *were* prepared for such gloomy intelligence and printed fewer entry cards than usual for the Ten Best competition. We had hastily to duplicate a further supply. At the time of writing—we close for press considerably in advance of publication—there is every indication that the entry for the 1954 contest will be the largest ever submitted for the Ten Best, itself the biggest amateur film competition in the world.

If the Ten Best can be regarded as an index of the interest in and growth of the amateur film movement, there is surely cause for satisfaction in that. Our great hobby of movie making goes forward strongly ! The entry would indeed have been larger had we not hardened our hearts. Every year we receive appeals for an extension of time, and for the latest competition more appeals than ever before.

Our first inclination was to be accommodating. After all, it *had* been dreadful weather for filming last year, but if one producer turns in his film on time—perhaps at considerable trouble—one cannot in fairness to him give latitude to another who, for all we know, may have worked less hard to have his film ready by the specified date. We sympathise with the unlucky ones—among them a former Ten Best winner of whose work we have high hopes—but we are sure that, when the keen edge of their disappointment has softened, they will appreciate that they could not in fairness claim special treatment.

Then there are the optimistic souls who, as a condition of entry, require that their films shall be returned within a week of the closing date because they have arranged a showing. We do not like to appear heavy handed but have little compunction about rejecting any such condition. The closing date is known to the competitor a long time in advance and it should not be difficult for him so to arrange his commitments that overlapping is avoided.

Had we only fifty or so films to deal with, we could doubtless meet most requests of this kind, but where hundreds are concerned, smooth running can be assured only by avoidance of deviation from routine. Of course, on the face of it there appears to be no reason why a film cannot be returned within a few days if it is clear that it will not be one of the Ten. But the entire entry minus ten cannot be handled in a week, and even though a film may be out of the running, not until we have screened every film can we determine what its star rating—if any—should be. True, we have a shrewd idea as the screening proceeds, but amendments are inevitably made before the end.

By the time you read this, our projectors will have been whirring away for three weeks and there will be many more hours of running time yet to go. A prodigious session of films but one which it is pleasant, if at times exhausting, to attend ! What will emerge this year ? Will there be a vintage crop ? Will there be new claimants to honours with films of outstanding calibre ? Will any special trends be discernible ? Will the family film turn out a winner ? Will 8mm. and 9.5mm. capture some of those silver trophies ?

Years of Ten Best judging do not dull the excitement with which we compose ourselves for the first film, signal to the projectionists and wait while the lights dim. The main title appears on the screen. The search for the Ten Best films of 1954 has begun.

Perils of the Sound Track

Making their first synchronised sound films was not entirely a happy experience for High Wycombe F.S., but at least they learned how not to make their next sound film !



Converting the cafe at a local cinema into a sound studio, High Wycombe F.S. used a small orchestra to record the background music for A Game of Robbers.

By TONY ROSE

The pay-off came in the form of one of those well-meant comments that a first-night audience is liable to let fall with devastating effect as it files out through the exit doors : "It didn't really matter about the sound. You could follow the story quite well without it."

Then I knew that *A Game of Robbers*, which represented my first attempt to write and direct a one hundred per cent sound film (music, effects, lip-sync. dialogue—the lot), was also a one hundred per cent flop. I had suspected it for a long time, of course, but I had hoped, right up to the last minute, that the audience would prove my fears unfounded. Maybe I was too close to the film to see it in true perspective. It might not be—surely it couldn't be—as bad as it seemed. Alas, it was worse !

The one consolation to be derived from a flop is that you learn more from it than from a success. Perhaps by relating humbly what I have learned I may help others to achieve wisdom without sadness.

Script Trouble

The trouble began where most film troubles begin—in the script. This was to be a script that would use sound in a truly filmic manner to give a deeper significance to the visuals. None of your photographed theatre ; none of your slavish reproduction of surface reality for me. Oh no ! I was going to show Hollywood how wrong it had been all these years.

The plot I chose for the purpose was based loosely on a newspaper paragraph and was simple to the point of banality. Two teen-agers, a boy and a girl, break into a dress shop in an attempt to steal an evening gown. They are caught in the act and the boy runs away while the girl finishes up sobbing in the shopkeeper's arms. In outline it was just a sordid incident. To make it interesting I had to show a motive for the robbery where no reasonable motive existed.

As I visualised it, the girl would be fascinated not so much by the dress itself as by *the idea of stealing it* and persuading the boy to help her. (The title makes an oblique reference to this rather elusive theme.) The boy, a weaker character, would become absorbed in her fantasy. In the end they would both be awakened to reality.

To put this across I intended to use sound in two ways : (1) Synchronised dialogue and effects for scenes depicting the real world as seen objectively. (2) Music, non-synchronised speech and effects for scenes depicting the boy and girl alone in their world of fantasy.

This method opened up numerous pitfalls, and I managed to tumble into most of them. First I made the discovery, which I dare say is not a new one, that there are very few natural sounds that can be identified by the audience unless the source of the sound is shown simultaneously on the screen or explained by dialogue. Thus any attempt to cut in sounds as one might freely cut in images to suggest an association of ideas is likely to misfire.

Flashback in Sound

For example, the opening shot of the picture shows the girl and several workmates clocking out of a factory with the synchronised sound of the clock being punched. Later there is a scene showing the girl approaching the hostel where she lives. To suggest that this place brings back to her mind the drab routine of factory life, I



All the music and dialogue was first recorded on tape. It was then transferred to a 16mm. film track—and that, says our contributor, was where a big mistake was made.

introduced the sound of the clock punching again without any change in the picture. No one I have spoken to recognised the sound or connected it with the earlier scene, and far from adding significance, it actually spread confusion. One puzzled spectator told me he thought the girl was about to enter a pin-table saloon.

It would be easy but quite mistaken to blame this failure on the obtuseness of the audience. For I am certain that had the allusion to the clock been made visually, it would have been grasped at once. (It is surprising indeed how readily the most unsophisticated film goers—including children—will accept pictorial symbolism.) The trouble is simply that—unlike an image—a sound by itself is seldom sufficiently characteristic to be recognisable. And I am inclined to think that the only sounds which can be used independently of the picture to evoke atmosphere or touch off a memory are the cliche sounds such as seagulls and foghorns.

Misconceptions

Speech, of course, can be a great help. Had the girls been gossiping as they clocked out of the factory and had a snatch of their dialogue been repeated in the later scene together with the clock punching, the point might have been made. But one always has to contend with the natural inclination of the audience to assume a realistic connection between sound and picture.

Thus when the girl and boy walk past a poster advertising an American gangster film, a voice on the sound-track is heard to say "You were made to wear mink, honey. And, say, did no one ever tell you this moonlight does something for your eyes? Remind me to order some more of it, will you?" I intended to convey that the sight of the poster evoked this echo of remembered movie dialogue from the girl's mind. Most people, however, assumed that the couple were passing by a cinema and overhearing part of the actual sound-track. To have forestalled this it would have been necessary, I suppose, to show clearly that the poster was on a hoarding with no buildings around it.

Technical and artistic matters are so closely related in film making that it is impossible to consider one without the other. A writer-director must accommodate himself and his work to technical limitations. Providing he does this, the limitations need not bother him—in a sense they are a help. It was partly because I failed to do this, or rather failed to realise in advance what the limitations were going to be, that *A Game of Robbers* turned out as it did.

We started with the intention of recording all dialogue "live" with a tape recorder and later transferring the sound on to film. For this reason I concentrated the dialogue scenes in the dress shop where we could be sure of mains supply for the recorder.

Re-take After Re-take

My experience of shooting with sound was not a happy one. We had re-takes for lorries passing in the street, re-takes for mechanical faults in the recorder, re-takes for actors fluffing their lines. At this rate we should be using a hundred feet of film per shot. The Treasurer was already breathing heavily. After one session I decided to abandon the idea, shoot silent and risk a post sync. job.

Having committed myself to post sync. I began to think of all the other scenes where I could have used dialogue and had needlessly denied myself. Frustration set in.

We used tape again for recording all music and effects as well as the post sync. session which to my surprise went quite smoothly. We then had all this sound transferred to 16mm. film and cut the track to fit the picture. This was where we made our final big mistake. We made up three separate tracks of music, effects and dialogue and dubbed these on to a fourth.

The theory was that we would avoid the crudity of a cut track and be able to mix our sounds with peaceful ease. Unfortunately the loss of quality—which I have since been told is inevitable—in dubbing from one 16mm. track to another more than outweighed this advantage. We should have recorded first on 35mm. and then dubbed on to 16mm.

Owing to a delay at the labs, the first married print of *A Game of Robbers* arrived about half an hour before its first public presentation was due to commence. That was an evening which my friends and I in the High Wycombe Film Society will not easily forget. It may be that we still have a lot to learn about making a sound film. But at least we now know how not to make one.

A YEAR TO REMEMBER

One of the most important and eagerly awaited of new Ron Harris releases is the Movietone Review of 1954. In one reel of 16mm. s.o.f., this compact survey records the highlights of a year to remember—Roger Bannister's four-minute mile, the Royal Tour of the Commonwealth, the end of food rationing, peace in Indo-China, and Sir Anthony Eden's notable participation at European conferences, not to mention all the big sporting occasions and Chris Chataway's magnificent record-breaking victory over Kuts. The reel costs £8.

Let's *Really* Show Them!

Says **D. G. HUNTER**





This is the second article in a new series designed to make you master of your projector. The first, in last month's issue, outlined a simple drill for ensuring that the equipment is scrupulously clean and ready for trouble-free service. This month's instalment describes how to get the optimum performance from it.

These two pictures show part of the audience at Belfast Y.M.C.A. Cine Society's Ten Best presentation. One of them shows the equipment, too, but while an audience composed of practising cinematographers might positively welcome the projector in their midst, for public shows the equipment is best screened off at the back of the hall. But where, as here, conditions—and the need to find room for a large audience—demand compromise, group your club members round the equipment and give the general public an uninterrupted view.

Last month I told you how to give your projector a thorough servicing so that every part of the machine would be systematically checked over, cleaned, and if necessary, lubricated. But I did not discuss the alignment of the lamp with its optics since this is better left until shortly before you are ready to use the projector.

Set up the projector so that the picture area is well within the borders of your screen. Without lacing up any film put the lens into position, then switch on the motor and then the lamp. The picture area should be brightly and evenly illuminated right into the four corners of the screen. Don't worry about slight flicker at this stage for it will not be seen when a picture is being projected.

The filament should be truly centred behind the picture gate, many machines having slight lateral and vertical adjustments to bring the lamp to the optimum position. If you have a fairly large magnifying glass, you can check the exact position of the filament in relation to the gate by positioning the glass a few inches in front of the projector lens. When you have found at what distance the glass needs to be placed in front of the lens to project an image of the lamp filament on to the screen, prop the glass on a pile of books, or anything else convenient, so as to leave both hands free to true up the lamp setting. To hold the magnifying glass, I have an anglepoise lamp stand, which is ideal since it is easily adjusted. A mike stand or indoor lighting unit would serve equally well.

Once you have lined up the magnifying lens, the adjustment of the lamp itself will take only a few seconds. To find how to adjust the lamp, you should read the projection manual for your particular machine. On my Specto, there are two chrome screws at the base of the lamphouse on the operator's side. A very small movement of one screw makes an appreciable difference to the amount of light falling on the screen.

If, like me, you are in the habit of projecting from a set position in one room on to the screen in another, it is a good plan to check the light output from time to time with an exposure meter held just in front of the screen. Not only will this tell you if the corners are equally bright, but it will also warn you when an old lamp needs replacing.

The rear reflector also has to be adjusted on some makes of projector, but, again, look in your instruction book. Many amateurs do not bother to adjust their lamp from one year to the next, though a few moment's work can, literally, double the lamp's brilliance. Conversely, a projector can be too bright when one has to use a powerful machine in the home. When this



Club members take their seats at the back of the hall for the Cheltenham A.C.S.' presentation of the Ten Best, projector and sound equipment occupying little room. But a temporary booth would have been an advantage here, since it was unnecessary to locate the projector in the body of the hall.

happens, you will get a better picture—particularly on black and white—if you deliberately off-centre the lamp. Should you decide to do this, there is no need to go through all the rigmarole of magnifying glasses to get it back again. Simply note the number of turns, also the direction, of your adjustment and then replace the lamp before packing up after the show.

Well, the lamp is in position and the machine beautifully clean. How about seeing a film? Not yet. As I've already mentioned there's much more in projection than actually projecting ! Next job is to set up the machine correctly. That means raising it high enough to miss the seated audience, and ensuring that the picture fills the screen with just sufficient overlap to give a sharp edge on all four sides of the screen.

Firm Stand

Local conditions will determine what you should use as a stand, but, whatever it is, be sure it's really firm and won't rock all over the place. Then be equally sure that your support will not reverberate with the machine running above it. An empty sideboard or the projector carrying case itself will pick up the noise of the mechanism and greatly increase it. But you can muffle the sound simply by putting some cushions, or rolled up overcoats, inside the sideboard or case.

You cannot line up properly by running the projector without film in the gate because you will find that, when you refocus on to film, the size of the image will alter slightly while the image of the gate itself goes "soft". The loop of film recommended last month for checking the mechanism can be used again for setting up and for making a focus check before the show. It is not advisable to use one of the actual programme films for this purpose. By having a loop, you save wear on the film you are going to project and avoid having to rewind just before the show.

There is a trend towards big screens and dim pictures, but I would advise you to go in for a smaller screen so that your projector will completely fill it. Nine times out of ten, in the home, it is difficult to get far enough back to fill the screen. If you don't fill it, you considerably reduce the effectiveness of your picture. The remedy is to purchase an extra screen or to mask down your existing one. In either case, it is well worth doing.

Check the Take-up Spool

Time now to lace the machine. First check your take-up—or lower—spool. Use your loop of film again for this. Gently fold the loop flat and roll it up into a small coil, but not too tightly or you may crease the film. Use this roll as a gauge to check that the sides of the take-up reel are parallel. It should slip between the sides *without touching*, but only just. If, for example, a 16mm. reel is about 17mm. wide, that is just right because it allows uneven splices to wind up without jamming.

Now put the take-up spool on its spindle, making sure that it is correctly seated and locked into position. A common fault during shows is to bang the spool on hastily and then

Large Scale 8mm. Presentation

"Even 8mm. has its own public presentations. From a two night screening the Queensland society's income received a small but welcome lift." So ran the conclusion of our report a month or so ago on the Queensland A.C.S.' mammoth 16mm. show at Brisbane's Albert Hall. Since then many 8mm. fans have asked if the 8mm. presentation was a mammoth one, too. It was ! 8ft. screen, 536 people in the audience !

It hadn't been intended to show 8mm. in so large a hall, but a smaller one was not available ; so no advance publicity was put out in case the experiment was a failure. Melbourne 8 Movie Club's Bulletin records that ten rows of four seats each were removed for projectors and sound gear, and seating accommodation was reduced by 8ft. Thus, 336 seats were usable of the original 476. The dress circle was left unaltered so that they were able to sell 536 seats.

"A full 8ft. screen was used with two Bell-Howell 606 projectors with 1in. lens. Seventy-five per cent. of the audience were seated behind the line of the projectors and were able to vew a perfectly lit picture, with good to excellent definition. However, there was a slight falling away of light towards the top of the circle. This will be overcome at next year's screening by projecting from a low angle from the circle balcony and bringing the screen forward 3ft. 6in. on the stage."

After all that, an audience of 80 seems a modest achievement, but for an 8mm. Circle show it merits notice.

Norman Hasluck, Leader of A.C.W. 8mm. Circle No. 8, reports on a successful presentation at Derby Central Fire Station Social Club by Geoffrey Morton, a leading fireman and member of the Circle. Morton's own 45-minute An Ashbourne Story was shown with Hasluck's Hey! What's Cooking (a three star award winner in the 1953 Ten Best), and For Better or Worse, a Kodachrome comedy with synchronised sound by Sam Heath who projected, using a Kodak 200 watt machine modified for synchronous motor drive in conjunction with a tape recorder. A 40in. beaded screen provided a picture of adequate size and brilliance. Mr. Hasluck adds : "We felt we were doing something towards furthering the cause of 8mm., and we hope that the day may come when we can organise a public showing of the 8mm. Ten Best."

forget to check that it is firmly in place. If the film does roll on the floor—and I'm afraid this happens to all of us at sometime or another—you should clean it between the folds of a clean handkerchief before respooling. If you don't, dust from the floor will get into the projector gate and spread to other sections of the film as well.

The Cause of "Rain"

Next month, I hope to tell you how to prepare a film for projection but, meanwhile, let us suppose that you have a film already to lace up. Take it out of the can and hold it up to the light If the coils are tightly packed, all well and good. If, on the other hand, they have unwound, you must rewind the film twice before projection. Apart from setting fire to it, I can think of nothing that will more quickly damage a film than pulling out the leader to tighten it up !

The remedy is to rewind the film slowly on to another spool, holding the film itself by its edge. This gives sufficient tension to reel it up correctly. The second rewinding—back on to its original spool—can be carried out at normal speed. Pulling out a leader to tighten a spool of film is called "cinching" and is responsible for the heavy "rain" marks you see on an old film. Correctly handled, a film can be projected hundreds of times before heavy rain appears. Badly handled, it can be ruined after only a few showings.

Put the firmly coiled reel of film on the top arm of the projector, making sure it is firmly in place and be absolutely certain to check that it is the right way round and the right side up. There's absolutely no excuse for showing a film back to front. Stand in front of your projector, with your back to the screen. Pull the film upwards until the first title appears. Examine this and you should see the picture exactly as it will appear on the screen.

Make Sure the Teeth Engage

Now wind the title back on to the reel for a couple of turns so that only the leader is handled during lacing. Leave out sufficient to wrap around the take-up reel. First, thread the film on to the top sprocket and be sure that the teeth engage properly, also that the pressure roller is firmly seated on the film. Now use the inching knob to move the film forward just one frame. Watch the top sprocket intently as you do this and ensure that the teeth are meshing in the sprocket holes. At this point, I should hardly need to mention that a sound film cannot be projected on a silent machine, but the libraries will bless me if I make the point ! So, a silent film projector must not be used for sound films. Got it ? Good !

Now inch the projector very slightly until the claw is withdrawn from the film path (on some projectors this is not necessary since the gate opening lever does this automatically). Open the gate and thread the film through. Close the gate and grip the film above and below by its edges. Carefully pull the film up and down a few times to check that it runs through squarely and sweetly. You should feel a definite pressure on the film but not sufficient to drag it.

Now leave the film so that the top loop is of the correct length. This length is invariably specified in the projector manual but it is quite simple to determine it for yourself. The film should not touch any part of the casing (which it will do if the loop is too long). If the loop is too short it will tend to pull the pressure roller open. The correct length lies between these two extremes and you will find that, when correctly laced, the film will enter the gate fair and square, leaning neither back nor forwards.

Next, engage the claw into the film in the gate. A very small movement of the inching knob will do this. Grasp the film by its edges above and below the gate, and you should get a tiny up and down movement if the claw has engaged, the claw being smaller than the sprocket hole. Leave the claw in the film for the time being. If the film is locked *solid*, it probably means that the claw has "speared" the film and punched a hole in it. For heaven's sake relace immediately, otherwise you will cause serious damage when you switch on.

Thread the lower sprocket as you did for the top, but leave a slightly longer loop below the gate than above it. The adjustment of this may

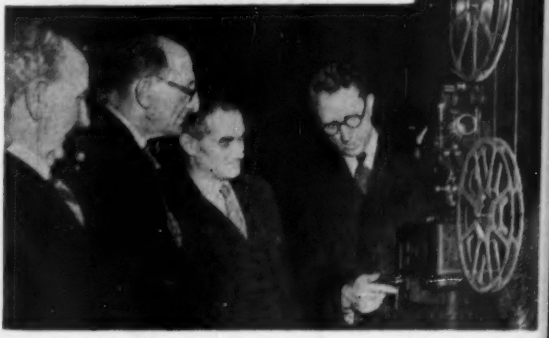
(*Continued on page* 1092)

Wide Screen and Stereo Sound for the Home Show

From Holland comes news of a wide film attachment which, it is claimed, can be used on almost any camera and projector: the Vistascope. It fits over the lens of camera and projector, and like other wide screen processes, compresses the image in filming and expands it in projection, but does so primarily through the use of prisms. The device, which is said to be very light and compact, produces a 2 : 1 picture ratio.

The Microdaptor, announced by Dactron of Minneapolis, is an adapter for tape recorders which provides stereophonic sound, but does not entail any alteration to the machine. Technical details are not yet available, but it would appear that adapter utilises both tracks of the tape for each single recording of stereophonic sound.

The three mayors who attended Southall C.C.'s Ten Best presentation took a keen interest in the equipment. The present Mayor of Southall (second from left) is flanked by his predecessors. The club can indeed claim to have received most impressive civic recognition for their show.



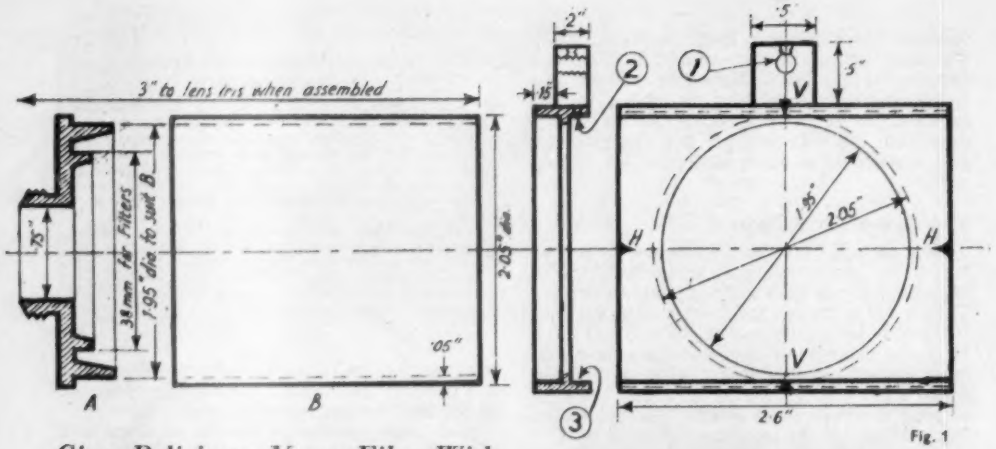


Fig. 1

Give Polish to Your Film With

SPECIAL EFFECTS

Every amateur needs to know something about special effects, for they can greatly improve even the humblest film. And they don't necessarily have to be trick effects; indeed, some of the best are designed to give a realistic appearance of normality—but a normality which it would be quite impossible to create by straightforward methods. An important new book to be published this month—"Special Effects in Cinematography" (Fountain Press, 21s.)—describes the production of practically every effect which it is possible for the amateur to produce. Below we offer a few extracts from it. The author? He needs no introduction to "A.C.W." readers; H. A. V. Bulloid (Sound Track of "Running Commentary" and author of literally hundreds of really practical authoritative articles on amateur cinematography).



Fig. 2

Diffusion and Soft Focus

When a shot is filmed slightly out-of-focus, details that should be represented by points are, in fact, represented by minute circles, which overlap and lend slight confusion to all the outlines of the subject. A cameraman should be able to produce this effect deliberately, since it is useful in sentimental close-ups, where it is commonly called 'soft-focus', and in preventing an embarrassing amount of detail in model shots and other set-ups that are far from what they seem. Using the camera lens, only by considerable experience can you say how much the focus setting should be altered to give the desired effect of soft focus, since it depends on subject distance, aperture in use, and focal length of lens.

Diffusion, therefore, is the preferred technique when it is desired to apply some scatter to the light reaching the camera lens. It is done by filming through diffusion discs or gauzes.

Diffusion discs. Though special discs, with raised or scored lines, are available, almost any desired effect can be produced by plain glass smeared very lightly with warm vaseline or any clean, clear grease. The simplest way is to cut, from old lantern slides or cover glasses, pieces



Fig. 3

Fig. 1. Effects box assembly with filter-holder. End A is screwed to take the place of screw-in lens hood or made to clamp on to lens. Tube B is removable for placing filters (in mounts) on to 38mm. ring on end A.

Mask-holder—sliding fit on to effects box item B. 1 is a 4B.A. tapped hole with meeting 6B.A. tapped hole. 2 and 3 are top and bottom grooves to take masks, Fig. 1. VV and HH are marks indicating the vertical and horizontal centre lines.

Material, Aluminium. Interior painted matt black. (A serviceable substitute consists of a circular tin secured to the existing lens hood by its lid, and the bottom knocked out and a mask-holder of cardboard and gum-strip fitted).

Fig. 2. By making a circular smear of vaseline on glass you get radial diffusion: either in the camera, or in the projector—or using the greased glass in front of the enlarger lens, as was done to fake this picture.

Fig. 3. A piece of white bottle-glass moved vertically in front of the camera lens, produced this optical distortion.

Fig. 4. SUPERIMPOSITION WITHOUT WINDING BACK THE FILM. Using the set-up of Fig. 5, the mother is seen through the glass but the child's reflection is seen in the glass.



Fig. 4

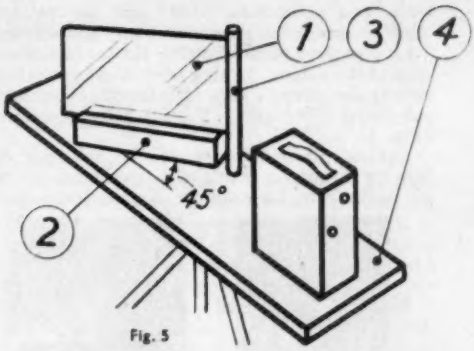


Fig. 5

Fig. 5. The mirror 1 can be slid in the deep-grooved block 2 generally set at 45° to camera axis but adjustable : or for jerk-pans the mirror pivots about rod 3. The whole is mounted with camera on base-board 4.

of glass about 2 inches square, to fit in the mask holder of Fig. 1, and be held in place by a rubber band sprung over opposite corners. Having cleaned both sides of a glass thoroughly, take a trace only of grease on a finger-tip, and rub it uniformly over the glass surface, which should not be too cold.

If the grease is laid on with a circular motion, so that its 'grain' is circular, the diffusion will be radial in the resulting picture, as illustrated in Fig. 2. If the grease is laid on horizontally, vertical diffusion results. The diffusion is always at right-angles to the smearing direction, as you will recall from the effect of wiping fog from the inside of a car windscreen : if you wipe vertically the approaching lights take on a horizontal spread.

There is no need for the whole subject to be diffused : the Fig. 2 illustration was taken with a clear space left for the figure. It is for this reason that it is helpful to fit diffusion discs in the effects box, so that one knows that they stand correctly in relation to the frame shape. But take care, if you spy the effect through a visual-focuser, to rotate the effects box back to its correct angle after you have rotated the lens from visual-focusing to taking position.

If you use mass-dyed glass filters, the grease can be applied to them direct and later cleaned off with a solvent, and no harm done if care is taken ; but I advise the special glass and the use of the effects box.

At larger apertures, and with grease coarsely applied, grotesques can be devised. Two discs, greased in different planes, can be moved relatively during the shot. Animation can be used, on stills, to show a progressive increase or change of diffusion. These effects can, in particular, be added to the outside edges only of the picture, where they often have the advantage of usefully lightening shadows, the centre being left normal.

Apart from application to romantic landscapes, night scenes where shadows are to be lightened a little, soft-focus close-ups, parts of model-shot background, and special cases such as the composing of a local ruin to make it look like part of a castle, it is valuable to apply slight uniform diffusion to the few shots that make up the sort of flash-back sequence.

Optical Distortion

Delightfully unpleasant effects can be obtained by filming through bottle-glass, which is preferably given a random oscillatory movement during the take. My method is to break a 2 lb. jam jar, select a piece about 2½ inches square, and simply oscillate this slowly in front of the effects box while shooting. The effect on the exposure is negligible so long as the glass is

Fig. 6



Fig. 6. GLASS SUPERIMPOSITION SET-UP. To superimpose an object behind the foreground, a glass sheet is set-up behind the subject as shown, held in a frame for safety. The object, here a halo, is seen suspended above the camera and its reflection can be seen behind the sitter : result, Fig. 7.



Fig. 7

Fig. 7. By manipulating it with a black-gloved hand this halo, here shown deservedly small, can be enlarged, reduced or whisked away at will.

clean and colourless. One can see by eye whether the sort of effect one wants will accrue : I have secured unpredictable shades of finesse, such as the subject coming apart during the shot, clearly the correct way to follow the common sub-titled comment, *"Ugh ! How Horrid !"* (Fig. 3).

Optical distortion can also be arranged by filming through a depth of a few inches of hot air rising from, for example, a methylated-spirit

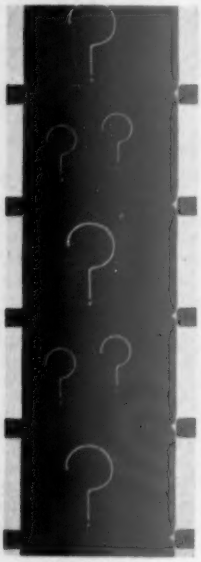


Fig. 8



Fig. 9

Fig. 8. STOP-MOTION. It is easier to "cut in the camera" by substituting alternate title cards than to intercut the separate shot afterwards.

Fig. 9. GAP AT ACTION CUT. This close-up should have ended with the head moving and leaning forward, to match the continued moving and leaning forward shown in the mid shot. But the audience accepts this omission or gap when action is continued in the expected direction. A repetition of the movement, or overlap, is a stumbling block. The ideal is accurately-timed cutting on action which was identically repeated in the two shots.

lamp, or a blow-lamp. This should be kept at least six inches in front of the lens, and due precautions taken for the camera.

Superimposition

Sometimes straightforward superimpositions are done by the partial reflection method : Fig. 4 is a typical example. It saves winding back the film, and exposure is easy to estimate. The set-up is just as in Fig. 5 except that the mirror is replaced by clean plain glass or Perspex. If one of the subjects of the superimposition is to be faded in and out, this can only be done by fading the lights on that subject.

An interesting special case of superimposition by partial reflection is illustrated by the set-up shown in Fig. 6. Here the partial reflector, consisting of a picture frame and glass, is placed *behind* the main subject of the shot and has to be large enough for its edges not to show in the picture. Through it the ordinary background of the set can be seen, but in it is seen by partial reflection any bright object suitably illuminated, in this case a halo. Again, this halo can be faded in and out by manipulating the lighting. (See Fig. 7.)

Reverting to the set-up of Fig. 5 but with plain glass sheet, a lap-dissolve can easily be imitated without winding-back the film if the lights on the two subjects are simultaneously faded in on one and out on the other. Alternatively, this can be done by switching. Suppose each subject is lit by four photofloods. You start with one subject fully lit and the other unlit, and then switch one light on and one off simultaneously in pairs till the first subject is dark and the second fully lit.

Avoiding Cutting

One minor use of stop-motion is to avoid cutting. To make, for example, the emphatic alternating question marks illustrated in Fig. 8, it is in practice easier to film alternate pairs of frames with the title cards substituted, than to film both separately and have to cross-cut pairs of frames.

Try it on the breakfast egg producing a chick, or a new biscuit appearing on the plate every time one is taken, or the man-about-town's clothes changing automatically in sympathy with the girls he sees on his walk. This last is rather a difficult one, as it involves the actor repeating very precisely a defined walk, first with suit A and then with suit B, after which the two shots are very carefully cut so that the action at the cut matches exactly, and the splice is really well-made : then, on the screen, without faltering and with great aplomb, we see this miraculous change of clothing. If the actor decides to change his style with the clothes, any such change should start only a few seconds *after* the stop-motion transformation is completed, or it will militate against the crispness of the transformation effect.

Blooping

Minor blemishes. A black mark on one frame hardly shows on the screen, particularly if it has soft edges. A white mark or highlight, on the other hand, shows all too clearly. Therefore always be ready with the neat or diluted blooping ink to touch up white blemishes such as are caused, for example, by one edge of the film rubbing the emulsion of an adjacent coil while being tinted.

Probably the major use of blooping ink as a blemish-coverer is at splices. Even two perfectly matching shots can yield a noticeable

SIMULATING MACHINE-GUN FIRE

For the close-shot of bullets tearing into the ship's deck planks, you take a gimlet, make first bullet-hole with splinter, expose three frames : second hole, three more frames : third hole, one frame, slightly alter third hole, two more frames : and so on. As always in special effects there must be some feature distracting attention from the too-pat regularity of appearance, and this is here arranged by altering the drill about the third hole. As always in film, the two adjacent shots must be designed to build up the effect.

splice if, at the overlap, a dark area of one shot is displaced by a light area of the second shot. In such cases, a vast improvement results from blooping out the offending light area, just at the splice.

Finally, there are two psychological aspects that affect cutting: anticipation and contrast.

Anticipation. If a cut covers some continuous action, exact action-matching is, of course, ideal, but a *slight gap* in the action is generally accepted unnoticed, whereas a *slight overlap* of the action is disastrous. In other words, the audience seems prepared to accept some unrecorded forward movement in time. This is an important factor where in a special effects shot perfect matching cannot be arranged: you cut with a gap in preference to an overlap (Fig. 9).

Contrast. Two shots of identical average density may *not* match if their highlights or their densest shadows are markedly different in rendering. It is for this reason, incidentally, that the highlight method of exposure determination is the best: it largely eliminates this very trouble. I emphasise these points because sometimes the unexpected failure on the screen of some special effect is due solely to an error in editing the film.

Theoretically, Farmer's reducer has no effect on contrast, and it also has no practical effect when reduction is limited and is stopped immediately the brightest highlight is clear of emulsion. But, carried to excess, it flattens out all the pale areas to one clear highlight. Or, conversely, a film may be so badly exposed that no image at all can be seen on the screen: after reduction, several shadow tones may be visible, but the whole will be so pale and washy that it will not stand cutting-in with a normally bold or plucky image having good blacks. So carefully watch the action on a test frame when carrying out the important and useful job of reducing.

The above are extracts from "Special Effects in Cinematography", published this month. This generously illustrated compendium for users of all gauges includes practically every effect from the very simple to the complex and covers the entire range of film making from camerawork to sound. Many of the effects need no special apparatus, and much of the apparatus that is used can be easily made from odds and ends.



FILMING BY CANDLELIGHT

This shot was taken at f/2.8, 16 frames per second, film speed B.S. 30°, and was fully exposed by the light of 18 small decorative candles distance from one to two feet from the subject. Their light is soft enough to avoid excessive flare in the picture.

George Sewell's

Odd Shots

Garden Projection. Perhaps an odd suggestion to make at this time of the year, but memory has been evoked by a photograph in the *British Journal of Photography*. It shows a cinema in Iraq with projection ports in the outer wall so that films can be screened outside as well as inside.

This, in turn, reminds me of some outdoor shows I gave in Africa with the audience sitting on both sides of the screen (left and right did not matter to them—they could not read, anyway). They sat in little groups round tiny fires, and the pictures on the screen were given a weird variety by odd flickers from the fires.

The same train of thought reminds me of some successful shows I gave late at night in my own garden at home. I placed a few round tables on the lawn, and my guests sat in comfort around them with a drink or two. The screen was set fairly high up on a couple of light tables, and I ran the projector indoors, projecting through some closed french windows. A short show can be an occasion of great piquancy and people talk about it for weeks afterwards. But keep the show short.

Miracles Take Longer. We professionals are generally far ahead of the amateur in matters of a purely technical nature. Young professionals will argue endlessly over details of cutting, or items of continuity, or subtleties of angle, of the finer points of which many amateurs have not even begun to be aware. But sometimes this "blindness" of the amateur can be an asset.

A month or two ago two young men wanted to make a teaching film for use inside their own company. Its aim was to show methods of overcoming a troublesome bottleneck that had to be cleared quickly. They enthusiastically wrote the very skeleton of a script, including (in their ignorance) all sorts of technically difficult things that would have taxed the ingenuity of the best professional directors and cameramen. I ventured some tentative and cautious comments, but these were literally swept aside in their sheer ebullience and zest.

Then, to make matters worse, from a technical point of view, they set out to do most ambitious scenes inside the factory with only half-a-dozen photofloods and a few old, battered and improvised additional lamps. They shot most of the stuff with the camera lens wide open and then virtually "slung it together". Some of their cuts were villainous, and some of their transitions from sequence to sequence were as cheeky as you could see in a month of Sundays.

But the little film was completed in about a fifth of the time a professional unit would have taken—and it was finished in time to be used to

deal with the emergency. What is more, it did its job one hundred per cent because it solved that bottleneck by making all those who contributed to it, however remote they might appear to be from it, understand the insidious process by which delays had expanded into a major menace. It did not lay the blame on individual shoulders, but just made each viewer wonder about himself. From a purely technical point of view it was second rate; for its intended purpose, it couldn't have been bettered. Makes you think, don't it?

Finder Hoods. Most of the latest cameras have the eyepiece and front element of the optical finder connected by a tube or tunnel which keeps out extraneous light. But few of them have a hood on the front of the finder. Yet, if the light is allowed to pour on to this front element, your view through the finder can be as degraded as would a shot of the same subject taken with an unhooded lens. Try fitting a simple card flap above, or a simple card hood around, this front element. And, of course, you must always keep the finder lenses scrupulously clean.

Colour Scheme. Another bright boy has come along with an idea for an experimental film. He works for a wholesale paint manufacturer, and it has occurred to him to build a Kodachrome film around a single colour: green—"Nature's colour", as he calls it. But his proposed subjects include the art of the *couturier* and the milliner, as well as a scene or so of paint manufacture, shots in public parks, somebody decorating a house, and an amusing sequence about a "village idiot" (for the village idiot, too, is green). He is now searching the music catalogues for suitable records with which he hopes to build an accompaniment that will cement the whole thing together.

Keep Them in the Picture. I make no apology for referring again to a familiar subject, because the problem is perennial. Members of a club I visited recently grumbled a great deal because their committee "never did anything" and did not provide the sort of fare they wanted. I happened to know that the committee worked very hard and were worrying themselves stiff to provide the right programmes.

But members and committee lived almost in water-tight compartments. The committee tried to get all its ideas and elect all its sub-committees from among its own personnel, and never thought of telling members what it was planning and the troubles it was facing.

Another club tackled things in a much better way. First of all—and most clubs fail in this—the hon. sec. had a complete dossier of each member, showing the size of film he worked in, the apparatus he possessed, any particular interests he had expressed or had displayed at club meetings, and what his job was. When a new project was mooted by the committee, a two-man sub-committee was appointed from the main committee (one to act as chairman, the other as his deputy in case of absence) with power to increase their number *from among the ordinary members.*

The card indexes were consulted to find suitable people, e.g., a member of a publicity firm was an obvious choice for a promotion scheme for the club. At the next club meeting the members were told what it was proposed to do on their behalf if sufficient assistance was forthcoming. Some were asked directly to join the committee, other were written to.

In this way the "chores" were constantly distributed throughout the club, potential members for the main committee were brought to light and the general membership had a sense of continuing activity on the part of the committee. As a result, the club is successful and happy.

"Casting" Your Unit. You pick your actors to fit their parts, but has it ever occurred to you that it is just as important to consider the *character* as well as the ability of your technicians in picking a production unit for your club film? A, B, D and F might work excellently together and produce a better result than a combination of A, C, D and E, who collectively combine all the talents but are incompatible as individuals.

In recent weeks I have come across two examples of this. In one case two men of equal enthusiasm were engaged on different parts of the same job, but were unable to hit it off, and one left in high dudgeon. In the second case the members of a professional production unit agreed that their latest job was the happiest they had been on for a very long time because all their personalities happened to fit so well. They had been up against most difficult problems but goodwill had carried them along to the success that might have been denied a less happy crew.

Clean up with Oil. Executives with mechanics' hands are often frowned upon. Yet we who are mechanically minded often get grimy hands in the week-ends in spite of all the barrier creams. The other Saturday I was helping a chap strip down a diesel generator for the electricity supply to his somewhat elaborate studio lighting equipment, and we both got hands that looked as if they had been dipped in tar.

Then I saw my friend pouring liberal quantities of lubricating oil on his hands and rubbing them together vigorously. Following his example I found that the dirt was massaged out, and, after a thoroughly good wash with kitchen soap and hot water, my hands were soft and clean. It is certainly a tip worth knowing.

As Others See Us. Going towards Hampton Court on a trolley bus I was seated behind two middle-aged women who were talking about a family they both knew. "Yes," said one of them, "he's got one of those cinema things, and he makes you look at yards and yards of his family and kids on holiday bobbing up and down all over the place. It's all alike, my dear. *And do I get bored!*" So that's what they think of some holiday films.

Police round-up with an interested audience, but whether the children in the front 'stalls' are part of the audience or part of the film, Cheam C.C. do not say. This still was taken at Tower Bridge during shooting on their 8mm. film of dockland life, There is No War.



8mm. Round Up

By **DOUBLE RUN**

Mr. H. J. Turpin has found what he claims to be, "a foolproof method of identifying exposed and unexposed film . . . the system proved absolutely positive on my holiday when I was able to carry all the containers in one pocket. The cartons remained at home . . ."

Mr. Turpin's method is to secure the tins that contain exposed film with adhesive tape arranged cross-wise, that is, over the top of the container instead of around the side as with unexposed film.

As it happens, this is what I always do. Kodak's advice "Do not retape canisters . . . because any moisture which the film may have absorbed will then be unable to dry out," obviously does not apply to this cross-wise sealing.

However, the method is *not* foolproof, as I discovered when I changed from colour to black and white half-way through a spool ! I left the half-exposed colour film on my camera take-up spool and used the old colour spool as a take-up for the black and white. This spool did not, of course, have any instructions or numbers written on it, with the result that I ran the film through three times, instead of twice.

The lack of the words "Half Exp." which are perforated on the trailer at the end of the first half should have prevented me running it through the third time. An even simpler safety precaution would have been to have marked the empty spool with which I began. As soon as the marked spool was empty again, I would have known that both sides of the film had been exposed.

MORE FAULTY SPLITTING

Mr. George Boocock of Manchester writes : "I have just received two films back from processing and after running them through, I find that the sprocket hole side is bent . . . I assume the pressure pad in the projector has bent this through the film being too wide . . . the leader on the film has not been affected in this way."

Mr. Richard Higgins of Stourbridge writes : "I used to experience this trouble (faulty splitting) with about one film in four but my new Bell and Howell 606 will project all films including the ones that my other machine wouldn't. My cure is to wind the offending film tightly on to a 50ft. spool and put an elastic band to hold it from unwinding. Then take off one cheek of the spool and remove the surplus width by scraping with a razor blade, giving a final polish with very smooth glass paper.

"The extra width should, of course, be removed from the side opposite the sprocket holes. It also helps to attach about 15ft. of correct film fore and aft of the wide piece as leader and trailer, as this gives a guide to when sufficient film has been scraped off. This method only takes about 20 minutes and is a completely satisfactory cure."

A Common Reluctance

Mr. Higgins says that he has taken the matter up with Kodak from time to time and they have recommended that he return the film to them for rectification, but he has always been reluctant to let it out of his possession. Many of us must feel as he does about this, but there is nothing like a prompt complaint to the manufacturers for preventing further trouble.

Mr. Telford of Hensingham did return his faultily split film to Kodak. "They have acted fairly with me," he writes, "replacing it without charge." I wonder how often this trouble happens. I have now heard from quite a number of people who have experienced it—always with Kodachrome—but, of course, I do not hear from all the hundreds whose films are correctly split. It is obviously something we must watch out for.

But it is also important to bear in mind that, according to Kodak, faulty splitting is more properly called faulty slitting, and "does not occur more with Kodachrome film than with black and white film : so far as slitting by us is concerned, the hazard is equally remote with both films. In our experience, faulty slitting is frequently incorrectly blamed as the cause of an 8mm. film not going through in a projector.

"Film track width of those projectors which have no spring in the side of the film track can, on occasion, be insufficient to accept films which



8mm. being the family gauge, Kensington F.G. have chosen wisely in having children as leads in Sunday Adventure, a scene from which is shown below.

are correctly slit. Track width should measure .320in., which is sufficient to accommodate films slit within reasonable tolerance either side of the exact midway, namely that measure between .312in. and .315in.

"We are at pains when any film, said to be incorrectly slit, is brought to our notice, to verify that its width at any point does not exceed this maximum. We frequently find that adjustment to the projector is required."

Daisy's Dilemma

Mr. D. Hart, of Madras, tells of, "a group of about a dozen people, all beginners, working on 8mm." Enthusiasm from reading *A.C.W.* prompted him to suggest making a 200ft. monochrome film, and the idea caught on immediately—so much so that the film was publicly shown less than two months after the original meeting.

"The theme was a farcical imitation of the old melodrama," says Mr. Hart. "There was a custard pie throwing scene which almost got out of control, and the finish was the time-honoured railway track, with the heroine tied on the lines, and a rescue in the nick of time.

"The whole thing was shot on two Sunday mornings and two midweek evenings ; expense was practically nil ; costumes were dragged up by the actors themselves, with everyone lending and borrowing a bit here and there ; all takes were in daylight, the indoor scenes being crudely faked up outside . . . we had three cameras : one Kodak Reliant and two Brownies . . .

"For the public showing, two chaps dressed up Oldetime and played appropriate accompaniment on piano and violin. They began an 'Overture' and, as the audience was liberally supplied with monkey nuts and oranges, you can imagine what happened ! We built up a terrific atmosphere, and the film went across in a really big way.

"The anti-climax is that I have orders for seven copies and cannot get them made. On enquiry at Kodak, I am informed that they have discontinued copying 8mm. as it has proved unsatisfactory." I was pleased to be able to tell Mr. Hart that Gevaert can make black and white dupes at a charge of 16s. 6d. per 50ft. They are far from "unsatisfactory".

8mm. Colour Dupes

At last 8mm. Kodachrome dupes are available in this country. I congratulate Colour-Technique, of Ruislip, Middlesex, on their enterprise, and on the quality of their work. I have had a short film copied and, although imperfections were exaggerated—a very soft focus shot on the original was distinctly blurred on the copy—the good parts of the original reproduced surprisingly well. It is no easy matter to make 8mm. colour dupes but, if my dupe is typical, Mr. Hall of Colour-Technique seems to have solved most of the problems. Indeed, at one stage I was not sure if it was the dupe or the original that I was projecting !

The time taken to copy a film depends largely on the speed of Kodachrome processing because, before any film is copied, one (or sometimes two) test lengths have to be exposed and processed. These tests and the difficulty of handling 8mm. film (Mr. Hall has to print his copies up one side of the film then down the other) largely account for the apparently high price—45s. per 50ft. of film copied. But in view of the work involved, the charge seems reasonable to me.

If you know in advance that you are going to want two copies of a film, it would probably still pay you to shoot everything in duplicate. If you have not done this, however, here is your chance to get copies made ; but do remember that originals must be in sharp focus and consistently exposed. Incidentally, I understand Kodak are now passing on customers' requests for colour dupes to this firm, so I expect they will be kept quite busy.



IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

RECORDER SYNC.

Sir,—Congratulations on your Christmas issue—a fine present for us !

A comment on the useful article, "Your Tape Recorder". I have tried Tiger Tape, an ingenious idea, but find that however you illuminate it, the visibility is poor compared with a strobe disc, and almost impossible inside a lighted projection room. Trouble seems to be that the back of the tape is grey and black instead of white and black, which would make all the difference.

To be fair I must admit I have not tried a method recommended by the manufacturers, Messrs. Thermionic Products Ltd., for their Soundmirror, an excellent machine in my experience. In 1951 they kindly supplied me with a wiring diagram showing a battery and bulb, but as I had already a system for lighting a strobe on a gramophone from a commutator fitted inside the projector on a spindle to make and break with the shutter opening, I did not go to the trouble of making this extra piece.

In the dark this system of mine does work, though not as visible for Tiger Tape as with a strobe, and perhaps other readers would like to know how it is used. A neon bulb in a cigarette tin is illuminated from the projector commutator and "blinks" in sync. with the shutter opening—if there is room it can be fitted just behind the shutter. The great advantage is that now the recorder can be placed anywhere.

Putting the Picture in Sync.

It is wrong to assume you have to watch it all the time; you cannot, of course, having to watch the picture on the screen, but when you find the picture is out of sync., you can speed up or slow down the projector, and then revert to correct speed when you are in sync. again—that is the whole point.

With this projector commutator I find a very easy way of keeping at a steady 16 f.p.s. is to hang the neon light over a turntable timed at a consistent 80 r.p.m. (with a stop watch by counting) and using a 36-bar strobe; for 78 r.p.m. use 37-bar. Formula: 16 f.p.s. x 3 (bladed shutter) equals 48 x 60 (into minutes) equals 2,880 divided by 80 (speed of turntable) =36 (bar strobe).

If you have a turntable handy, this is the simplest way of keeping the projector at 16 f.p.s. during playback and projection. It is not always possible to fix a 50-bar strobe on the projector sprocket spindle for light flicker, and I wonder why manufacturers do not put this gadget on the projector, illuminated by a neon which would act also as a pilot.

Mr. Neale writes of the superimposition of speech over music by "sticking one or more pieces of paper over the erase head". Recorders must vary in this respect, for I have failed to get any result with my Soundmirror after trials with all sorts of thicknesses, up to six pieces of brown paper, or silver paper—the music is completely erased. Perhaps we can be further enlightened? I believe it is simple to remove and cut out the erase magnet on my machine but one cannot cut out the bias erasure.

It seems to me that all this sync. business is washed out by your startling article by Jean Beal and using the second twin track for pulse signals, which will do the job automatically. Could we have please an editorial opinion on this remarkably useful piece of apparatus as soon as possible, and a report on trial? Thousands who cannot afford magnetic projectors and striping film will be closely interested. Personally, I would like to know from any fellow owner of a Soundmirror how a twin track can be added to this machine?

JERSEY, C.I. S. JEPSON, A.R.P.S.

We shall, of course, be glad to give an opinion on the Oliver-Synchromatic when we have had an opportunity of testing it, but at present it is not available over here.

TAPE CLICK

Sir,—In "Your Tape Recorder" (Dec.), it is suggested that switching from "Record" to "Playback", etc., when the tape is stationary produces no click. On my tape recorder it does produce a small one. Also, when wiping out the clicks, I find it advisable to keep the tape away from the record head: the bias on this head is enough to do a bit of erasing on the speech or music—not, of course, complete erasure.

I put a simple recording meter on my recorder (just a high impedance A.C. voltmeter across the output). It works quite well for a bit and then sticks. If one leaves it alone for a bit, it gradually recovers, so that I assume that the trouble is electrical (indeed I can see nothing mechanically wrong).

This is an effect that I have never encountered before. Is it a general snag with tape recorders due to the combination of high frequency bias and low frequency signal—a snag, perhaps, that only shows up when one builds up a track and is thus running the recorder on "record" for a number of hours?

I am sorry that my recent excursion into optical theory (bigger pictures, less light) should have met with objections. I am not an expert in optics but as a layman the theory looked a

reasonable explanation of an observed phenomenon.

Incidentally, the Dec. *A.C.W.* fascinated me for a long time. Some of the ideas in it, even in subjects which I have been "taught", were completely new to me.

HARPENDEN. G. R. BRANDON.

As to whether a click is recorded depends on the type of machine. Had our correspondent not already found a method of overcoming it, we should have suggested trying the effect of changing the switching arrangement. But we think he is unlikely to be right in assuming that the sticking of his high impedance A.C. voltmeter is not due to mechanical trouble. The most likely explanation is some very small foreign body at one of the fine clearances in the mechanism.

COUNTING THE COST OF SOUND

Sir,—Am I the only minnow to swim into the hobby of financial tritons? Most of the sound projectors advertised cost as much as the type of fur coat my wife doesn't waste her time dreaming about. Surely there must be others like myself who can barely afford 8mm. film, and are therefore stuck with only old, and often bad, copies of ancient silent comedies with which to pad out our children's shows. Anyone who has watched a silent version of a Silly Symphony will know what anti-climax is.

Therefore, Mr. Editor, could you use your influence on whoever takes up the Oliver-Synchromatic scheme in this country to make them provide on hire, with 8mm. film and its accompanying tape recording, a synchronising unit combined with a tape-desk to playback through the gram pick-up of the radio sets which we poor cousins nearly all possess.

Such a scheme, plus a not too expensive gadget bought and permanently attached to the projector, would bring the pleasure of sound films to a completely new class of customer. How large that class would be need not be a matter of guesswork; the more successful makers of 8mm. projectors will no doubt be glad to provide their sales figures. And, after all, Charlie Chaplin and baby on the lawn do pall after a time!

READING. A. P. CHAMBERLAIN.

YOUNG VARMINTS!

Sir,—First of all, may I congratulate you upon the excellent Christmas edition of *A.C.W.* Secondly I would like to tell 13-year-old J. Hall why cine societies do not encourage children, or even young people under 18, to join them. Please allow me to remain anonymous, for I would not like to give offence to the charming young folk whom we occasionally get along to our meetings.

I am the father of four children, so will not be accused of not understanding children. The very reason that we don't encourage them is that we do understand them only too well! I contend in the kindliest and most fatherly way possible that no one will deny that children are meddlers; the more knowledgeable they are, the more they meddle. Nothing can be left about unguarded for fear of small over-enthusiastic hands. A lamp or two knocked off the table, a foot or two of irreplaceable film ruined through unauthorised switching on of the projector, a bottle of cement upset over a reel of film . . . all these and countless other minor misdemeanours are lightly dismissed by the young. You see, they lack one of the main attributes necessary in any serious organisation, a sense of responsibility.

Cinematographers who have given cine shows to an audience of boys without strict adult supervision will know that if they come away with nothing worse than all the films in the wrong cans they have done well. Indeed, my experience has been that interested and enthusiastic boys usually mix the films and cans before projection, so that there is a break while the operator sorts out the reels that he once had in such perfect order!

Probably when young J. Hall reaches my age, he will be able to advance much more convincing arguments as to why children are not welcomed in cine societies!

HON. SEC.

CHAPLIN IN THE HOME

Sir,—Your Chaplin survey is admirable for the completeness and accuracy with which it has been compiled. It requires only one or two minor additions, as follows:

(1) In the National Film Library Catalogue of 1946, the Keystone one-reeler, *Mabel's Strange Predicament*, is quoted as being one of the eleven extracts included in the B.F.I. composite two-reeler, *Chaplin's First Films* (16mm.).

(2) The two new Walton releases, *Charlie at the Races* and *Charlie at the Studio* (16mm. sound/silent and 8mm.) are taken respectively from the Keystone one-reelers, *Gentlemen of Nerve* and *The Masquerader*.

(3) Vauxhall Film Library have recently acquired from America a 16mm. silent one-reeler under the erroneous title, *Charlie Butts In*. I have not viewed this film, but I should say that it is probably an early Keystone Chaplin comedy.

Film collectors may be interested to know that the 'most recent' Chaplin comedy ever to be issued in this country on substandard was on the 9.5mm. gauge. It was a one-reeler entitled *Charlie on the Links* (now long since unobtainable) and it contained the golf course sequence from the two-reel First National comedy *The Idle Class* (1921).

May I end by suggesting that you print further surveys on the work of other comedians as a regular feature.

LONDON, E.C.4. F. D. HOLLAND.

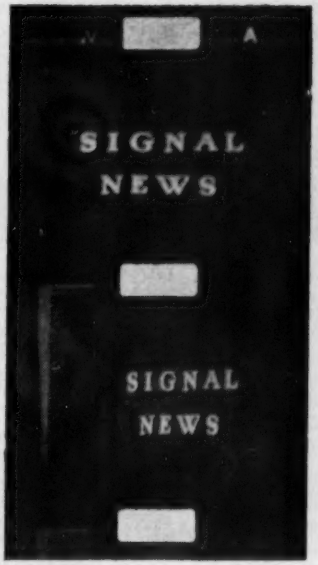
TITLES ON TRAILERS

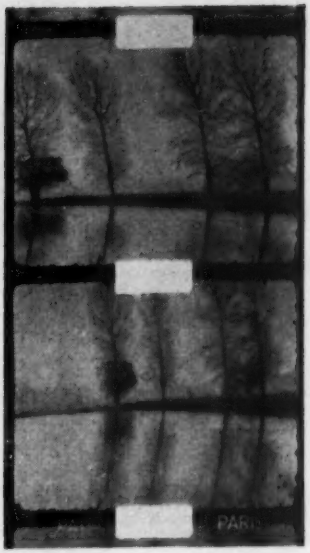
Sir,—Here is a tip for making use of trailers on 8mm. double-run film stock. I always load my Sportster and change the reel for the reverse run by using a changing bag. In this way I can safely expose the trailer at the end of the first 25 feet and at the beginning of the second run.

For safety, I use this 'stolen' film for titling and, should it be fogged or cropped in processing, I have lost nothing that cannot be repeated.

ABERDEEN. (Capt.) A. E. HAYLOCK.

You can judge for yourself the results of Mr. Thomsett's "Improved Ginormouscope" system. The top frames on the right were taken normally, and the bottom ones were obtained with the prisms attached to the camera. A plan of how these prisms are arranged is given beneath Mr. Thomsett's letter.





9.5mm. SQUEEZE PRINTS

Sir,—Here are details of my "Improved Ginormouscope", referred to in my letter last month. The attachment to the lens, used on both camera and projector, is shown in the diagram. The amount of 'squeeze' can be adjusted by slightly rotating each prism, the 'squeeze ratio' on the test film being about 2 : 1. The prisms do not appear to alter the focal length of the camera lens.

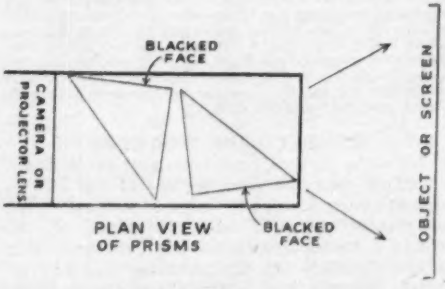
The system is not without its difficulties. The title filmed without the attachment is more or less central but, with the prisms fixed, the wording has moved off centre, so that it appears that the camera tends to 'look left' when fitted with the prisms, a tendency also shown in the other test strip.

The attachment blocks the normal viewfinder so a wire frame finder is used, but it will be fitted with a small pair of prisms, working in reverse, to give a wider field for the cameraman's eye.

Is this the first 9.5mm. squeeze print you have heard of?

9.5mm. Signal Films, London, S.W.14. MURRAY THOMSETT.

"Improved Ginormouscope" is the first system of its kind of which test strips showing the results achieved have been submitted to us for inspection. There is no jiggery-pokery about the frame enlargements, which we made direct from the strips.



TELEPHOTO FOR 8mm.

Sir,—Against much advice I have adapted my 35mm. Sonnar f/2 two inch lens as a telephoto for my Bolex C8, at a cost of 26s. (I already had a Contax-to-Leica adapter.) It is set at infinity and everything is sharp from about 20ft. I am most impressed with the definition on Kodachrome and have no hesitation in suggesting that other 8mm. users should 'have a go'.

It won't focus? So what? I can use the ½in. lens and walk the odd 20ft. Incidentally, I work it out as being equivalent to a 16in. telephoto on a 35mm. camera!

BIRKDALE. E. POWELL WHITTAKER

SCRIPTS THE STUMBLING BLOCK

Sir,—By what standard does the professional critic judge amateur work, whether it is films, drama, painting, sculpture, or literature? Does the professional critic put on the soft pedal and accept lower standards from the amateur than from the professional? The good critics, even the better critics of the local press, do expect from amateurs the same standard as they demand from professionals. It is right that they should do so because the job of the critic is to point to the best; and in the field of artistic expression, at any rate, the professional still sets the highest standard of attainment.

The late Richard Winnington wrote that the gap between professional and amateur films was wider than in any other field of art. Standards of performance in amateur dramatics, in vocal and instrumental music, and even in still photography, are very high both technically and in vitality. Amateur films, we must admit, cannot compare with professionally made films. If they are produced for personal satisfaction we need not worry, but if they aim at a wider appreciation they must be good entertainment.

The amateur dramatic society, or the amateur musician or singer, can provide entertainment of high quality, but in doing so they take a play or a song or a musical work which is already written and available for them to work upon.

The job of the amateur performer is to give an interpretation of the work selected for performance. Rarely does an amateur dramatic society, singer, or musician, write the work they perform.

Therein lies the major handicap which amateur film-makers impose upon themselves if they are making a dramatic film. They first write their own story. Few amateur film-plots are good. Usually the situations are awkward or impossible, movement of the plot is slow or obscure or, if it is a philosophical film, the ideas are unsound.

As a remedy, then, why not invite story writers, amateurs, or if they think it worth while, professionals, to write stories of suitable length for amateur films, both silent and sound? A society could then search for a good story as an amateur dramatic society looks round for a good play. There would be plenty of scope for variety of treatment in making the shooting script.

LONDON, N.14. L. F. HEWEY.

The difficulty—and the reward—of amateur film making is that the producer needs to have so many virtues. Some groups are now recruiting talent from amateur dramatic societies, but the problem of a good script remains. Suitable stories from existing material are not too hard to find, but the stumbling block is their translation to a script—work which requires an understanding of the film medium which a professional author might not possess.

MALTA STORY

Sir,—I want to congratulate you on the superb Christmas number of *A.C.W.* I always find the magazine so very interesting, and this time I was delighted to read the article on the Malta Amateur Cine Circle, of which I am a member. Only our 16mm. film, *Tribute to a Queen*, was mentioned, but we did more than that about the Queen's visit. We filmed all the Royal programme on 8mm., too.

About twenty 8mm. cameramen covered every detail of the Queen's stay in Malta and produced 3,000ft. of Kodachrome. Dr. M. Bianchi and I, after fifteen days of careful editing, cut it to 800ft., the completed production being shown with the 16mm. film when the Governor General and the Prime Minister were present. It was also privately screened at Admiralty House for Lord and Lady Mountbatten and the King and Queen of Sweden, whose comments on its quality justified the hard work carried out by the 8mm. enthusiasts, who number about 95 per cent of the Malta A.C.C.

VALETTA. EDWIN GALEA.

CINERAMA

Sir,—I decided to buy a copy of your magazine to see if it did interest not only the amateur film-maker but the filmgoer—as the advertisement stressed. Indeed it does and I think the double Xmas number is splendid. However, this is not the main purpose of my letter.

Writing about Cinerama in the Xmas issue, Denys Davis says that the film had no certificate and that the National Anthem was never played. This may have happened on the day he saw *This is Cinerama*, but it was certainly not the Casino policy. When I saw the film, the National Anthem was played first and this was then followed by the Censor's certificate (a "U", by the way) which was screened on the standard size screen, although admittedly behind closed curtains!

Best wishes to your magazine; I most certainly shall continue to buy it.

LONDON, S.W.13. PETER R. HODGES.

USING THE ACE

Sir,—I have presented a two-hour programme on a 4ft. matt screen to over thirty people, using an Ace projector. Musical accompaniment was provided by a gramophone operator seated behind curtains covering the gap between screen and floor.

I find that twisting the film into a loop just before it enters the guideway on my Ace allows it to run smoothly from the reel without any uneven pulling by the claws, which is common otherwise. The Ace motor provides a very rapid rewind. All you have to do after projecting a film is to reverse the spools, i.e., put the full spool on the feed spindle and the empty one on the take-up spindle, just as for projection, except that the film does not pass through the gate but only over the idling rollers. The rubber belt is removed and the sping belt led direct from the motor to the reel spindle.

BELFAST. K. MCNALLY (Aged 16).

THAT '3-D' SHOW

Sir,—I have read Mr. L. W. Chard's letter (Dec.) several times to make sure that he means what he says—particularly as you made no comment. Does he really believe that he gets 3-D results by using two *identical* copies of a film projected through two coupled projectors? I wish it were as easy! I sincerely hope that his idea does not open up a new stage in 9.5mm. presentation.

CAMBERLEY. J. DOUGLAS.

We have received many letters from readers pointing out that Mr. Chard's methods won't work—methods which, he affirms, gave results which were generously praised by his audience. We made no comment because pseudo-stereo watching is a curiously subjective business. People will tell you in all sincerity that their TV is "really quite stereoscopic". So although with two identical prints it is impossible to achieve a stereo effect, we are quite prepared to believe that Mr. Chard's audience thought they saw something resembling a third dimension if only, as one correspondent, Mr. C. M. Rothwell, points out, through the distortion of the aspect ratio "due to not having the two images overlapping, or possibly some slight 'window' effect causing the picture to appear at infinity beyond the screen". But they must surely have got horribly cross-eyed and rose from their seats feeling more than somewhat dizzy.

LONELY LONE WORKERS

Sir,—As far as I have been able to discover, there are only two cine workers in this Island, myself (9.5mm.) and an 8mm. enthusiast. I am at present occupied with two films, one of which I intend to enter for the Ten Best. It is a documentary on the whaling industry of South Georgia, and I expect it to run to about 600ft. The other is a black and white record of my sojourn here.

Countryman Films had a cameraman working for them down here last summer (Southern), and I understand that the film will shortly be ready for general release. The other cinefan and





The strips from which these two frame enlargements were made were both under-exposed by five or six stops. Yet they were made to yield these very satisfactory results by means of the reversal method evolved by Mr. Tregaskis. See his letter in Col. 1.

myself were included in cutaway shots, but we shall probably have been cut away in the editing.

Many thanks for an interesting magazine, my only source of knowledge of the amateur film world.

King Edward Point,
South Georgia, South Atlantic. D. S. HOSIE.

DEVELOPING UNDER-EXPOSED SHOTS

Sir,—Some time ago you published an article on extended development of cine film, whereby considerably under-exposed shots could be processed to give normal results on the screen. This article, however, dealt only with neg.-pos. processing, the negative receiving very extended development on the lines used by the 'still' photographer.

I have seen no mention of anyone applying the technique to the reversal process, so decided to experiment. I enclose a short length of film showing the result of my efforts. Exposure for a street scene was reduced by three stops from the reading given by my electric exposure meter, and in addition, I used a 2x yellow filter. The interior shots were by the light of one photoflood placed 6-9ft. from the subject. A reading from a white card was f/2, and it was my intention to shoot at this aperture, which would have been the equivalent of three stops under-exposure. In point of fact, probably thinking of my previous daylight exposures, I absentmindedly stopped down to f/5.5, so that the resultant shots were between five and six stops under-exposed.

To process the film, I extended the first development to thirty minutes, followed by a ten minute wash. The remaining operations were for normal times, and I used the same developer for the second development. The temperature of the first developer was 65° F. but it had dropped to about 62° F. by the end of the thirty minutes.

My first efforts with 9.5mm. Bauchet film were very washed out, and it seemed apparent that the thiocyanate had dissolved too much of the silver image. Consequently, I reduced the amount in the developer to less than half the normal quantity, and in view of the fact that the film was ex-Govt., and at least eight years old, I included a little Johnson's 142. The formula used was :

Johnson's Contrast Developer	125 c.c.
Thiocyanate (10% Solution)	10 c.c.
Johnson's 142	1 teaspoonful.
Water	500 c.c.

PLYMOUTH. W. TREGASKIS.

REALISM

Sir,—Lifelike as the latest ideas in projection are, surely it is only when the taking lens embodies the full functions of the human eye that we shall get the true effect? And that will never be.

Mytholmroyd,
Nr. Halifax. ROLLO.

But do we want complete realism in the cinema when we do not demand it in any other art ?

THANKS ALL ROUND

Sir,—May I add my own contribution to the many letters of appreciation you must have had following the Christmas issue of *A.C.W.* It is really excellent. A particular 'thank you' for the guide to mood music—this alone is worth the 2s. Add to this the Chaplin article and "The 9.5mm. Film Collector", as well as the other features, and it's really fine value. Thanks for an excellent issue.

LONDON, S.W.20. J. JOYCE.

We should like to thank the many readers who have been good enough to express appreciation of our Christmas number —and to add our regrets that we cannot supply any extra copies : it rapidly went out of print, despite the fact that we issued a much larger supply than usual.

QUERY CORNER

Sir,—Would any 8mm. enthusiast interested in corresponding with another 8mm. worker, please write to me as under ?

Landshut,
West Germany,
Altstadt 90. FRITZ FLEISCHMANN.

Sir,—Some members of this boys' club are making a silent documentary film on behalf of the National Association of Boys' Clubs. We require some black and white 16mm. background shots of bleak, hilly country for a scene which we are forced to shoot in London, and would be happy to provide in exchange some shots of London traffic and crowds. Only a few feet are required but it is vital that they should give an impression of loneliness, and there should preferably be no trees or other greenery.

Stamford Hill Boys' Club,
69 Stamford Hill,
London, N.16. S. J. BUNT.

Sir,—I would like to contact someone who could film on behalf of relatives here some Kodachrome (or monochrome if necessary) of two families in Ireland. They both live near Boyle. I would be willing to mail some film stock, or to take some 8mm. shots here in exchange.

50-34 Broadway,
Woodside, L.I.
New York, U.S.A. ELSIE ESPOSITO.



The cinema has had one masterpiece this month, though few of us amateurs would care to follow the example set by its maker. Arne Sucksdorff, who produced, wrote, filmed, directed and edited *The Great Adventure*, discarded 243,000ft. in cutting the 250,000ft. he shot. Altogether he spent two and a half years making the film. Every inch of it shows evidence of the love with which he approached the task.

For several years Sucksdorff has enjoyed a high reputation in this country for his Swedish nature shorts, though remarkably few of them seem to have been shown. *The Great Adventure* is his first feature-length film, and it confirms the impressions made by the occasional glimpses we have had of his earlier work.

Here is a name to be coupled with that of Flaherty. Indeed, many aspects of *The Great Adventure*, a Grand Prix winner at last year's Cannes festival, suggest that Sucksdorff's work has qualities not to be found in even the best of Flaherty's productions.

Story is Incidental

Such story as there is concerns Anders and Kjell, two delightful small boys who roam the countryside near their father's farm in central Sweden. They save an otter from a fisherman's trap and keep him secretly at home, though his almost insatiable appetite taxes both their ingenuity and their pocket money. Soon he becomes so tame that he answers to the name of "Otty", accompanies the boys wherever they go, and joins in their games. But the arrival of spring sees the departure of the otter, and Anders realises, in the words of the film, that "no-one can encage a dream alive for long, however kind the keeper".

But the film's real story is of the four seasons in the Swedish countryside. Sucksdorff's camerawork contains the most sensitive monochrome photography I have seen. The opening dawn sequence, with its dew-spun webs and dawdling mists, is a miracle in itself. It is here that Sucksdorff cuts from a distant shot of the farm to a huge close-up of a dew-drop on a single blade of grass—with complete and astonishing success.

His technique is, for the most part, subdued and unobtrusive, yet never quite conventional. Would anyone else have introduced vapour-



There is a magic quality about Sucksdorff's photography that helps to elevate his film above even the best of Flaherty's work. This is from the dawn sequence. Right: Sigge, the farmer (dark shirt), lends a helping hand to sound editor, Kopsten Orn.





In The Great Adventure, *Arne Sucksdorff emerges as one of the true artists of the cinema, the film revealing camera-craftsmanship and editing of rare sensitiveness. Opposite, Sucksdorff adjusts the camera for a long shot. The shot on the left, a vixen springing to catch a mouse under the snow, aptly illustrates the skill with which Sucksdorff has captured dramatic moments in animal life. And in the next shot, an unerring eye for composition is powerfully illustrated.*

He Captures the Four Seasons

but used only 7,000ft. of the quarter of a million feet shot. Our contributor discusses a remarkable new release and a number of other entertaining films to be seen at your cinema.

By DEREK HILL

trailing planes into a film of this sort? But when Sucksdorff shows us pygmy-owls solemnly studying these aerobatics, there seems to be no incongruity. This almost magical unexpectedness pervades the film, and makes it constantly enchanting.

When the situation demands dramatic unorthodoxy in the camerawork, Sucksdorff is equal to it. A vixen foolishly pauses to savour a newly-poached prize on her way back to her cubs. The vengeful farmer levels his gun. There is a sudden shot—and off and away tears the camera, hurtling along the path, through the trees, keeling over in a shattering blaze of sunlight and finally staring upwards, sharing the vixen's death.

All the animals are observed from an extraordinarily close range, with scarcely any evidence of telephoto distortion. The children are simply human animals, all part of the kingdom which Sucksdorff treats with such keen observance and respect. And respect is the factor which makes *The Great Adventure* infinitely superior to *The Living Desert* and the True-Life Adventure shorts. Disney is so anxious for his subjects to behave in accordance with his own cartoon traditions that his editing, music and commentaries distort the animals' natural behaviour into "box-office" directions. But Sucksdorff shows nature as it really is.

Sound Track Perfection

The English commentary, spoken by Norman Shelley, could hardly be better, and the music is sparingly used and rarely over-emphatic. The natural effects are a joy to hear, from the scarcely audible whisper of owls' wings to the croaks and squawks which fill the forest in the mating season.

Every minute of Arne Sucksdorff's two and a half years seems to have been admirably spent. But the latest record for long-term film-making must surely go to Michael Myerberg, who claims to have spent fifteen years working on his Kinemins, the stars of his *Hansel and Gretel*.

The Kinemins, said to cost over £800 each, are puppets about two feet high. A publicity handout explains that they are "compounded of intricate armatures, a secret chemical mixture for their flesh, human hair, and magnetised feet . . . The process, much of which is secret, progresses from the drawing board to the sculptured figure, which is then split in half. An individual armature of complex bearings and 'feelers' is then micrometrically fitted into one of the halves . . . Each Kinemin has an extra, enlarged head for close-ups, capable of some 800,000 different expressions controlled by electrical impulses from a twelve-unit, specially-designed machine".







Two films for the young in heart. Norman Wisdom in One Good Turn *provides one of his funniest sequences as he misguidedly tries to cheer up fellow passengers. ("What about a good old sing-song ?"). In* Hansel and Gretel, *Michael Myerberg obtains remarkable results with his 2ft. high Kinemins. The Pied Piper is to be the next subject in a series of Kinemin films, one of which will be made in this country.*

It seems a pity that Myerberg should introduce the Kinemins with such phrases as, "a new form of theatrical expression," and "out of the materials of our time we create the art of our time," for these little people, endearing as some of them are, can hardly support such claims. But at least two of them, Gretel and Gingy, a pet bear, are delightful, and Rosina Rubylips, the witch, is a splendid creation.

Humperdinck's music, though necessarily cut, is respected ; and the voices of Constance Brigham (as both Hansel and Gretel), Mildred Dunnock (the mother), Frank Rogier (the father) and especially Anna Russell (the witch) are well-suited to their parts—though Hansel's frequent, "Aw, gee, Graytle" is rather jarring. Miss Russell contrives to give the witch an Ethel Merman-like exuberance, and a brief scene, in which she sings gaily to herself while flitting wildly round the sky on a broomstick before making a clumsy crash-landing, is one of the best things in the film.

The famous Wisdom laugh, occasioned here when he finds that the orchestra surprisingly obeys his unlikely commands.



Unfortunately, not enough attention was paid to giving a close approximation of the puppets' mouths to the words being sung. Otherwise the Kinemins range of "acting" is remarkable (though 800,000 expressions still seems unlikely) and the animation is reasonably smooth. Myerberg hasn't attempted any original ideas in the decor, which is restricted to the conventional fairy-tale pattern. But, as all the production is set in this simple style, he has at least achieved a harmonious whole.

One thing that isn't harmonious, however, is the "Fairyland Colour by Technicolor". The choice of colours does not make the Kinemins stand out against their backgrounds, and frequently the puppets are lost against the muddled hues of the settings. Similarly, there are a number of clashes in colour when different scenes are inter-cut. But these are comparatively minor points, for *Hansel and Gretel* is a charming little film, and a certain delight for children.

Poor Material For Wisdom

Children will also enjoy the new Norman Wisdom comedy, *One Good Turn*. Their elders will like it in relation to their judgment of *Trouble in Store*. There is little to choose between the two, except that all the mistakes of the earlier film, which then were attributed to the comedian's inexperience, are here repeated. The polish, the refinement and the finesse, which Wisdom needs for real screen success, are still lacking—though not even the most brilliant of clowns could do much with most of the material in *One Good Turn*.

The script is attributed to Maurice Cowan, John Paddy Carstairs and Ted Willis, but I find it hard to believe that it took three writers to produce this puerile stream of ancient jokes. John Paddy Carstairs also directed. The same production team were behind *Trouble in Store*, which made a fortune at the box-office. Since *One Good Turn* will probably make another (though it doesn't deserve to), Norman Wisdom's talents will, in all probability, be confined

(*Continued on page* 1094)

Letter to Christopher : 8

THE BEGINNER'S GUIDE TO Editing

Don't let your mistakes in filming give evidence against you ! Bury them ! Here's how to splice and how to put shots into the best order.

By H. A. POSTLETHWAITE

My dear Christopher,

Sometimes at the cine club a member brings along a reel of holiday film, interesting enough and quite well photographed, but consisting of a number of lengths strung together just as they came back from the processing station. Every now and again there is a flash of perforations, indicating the end of one length or the beginning of another ; occasional scenes are so badly over-exposed that the glare hurts the eyes ; some scenes are so lengthy that we long for the end ; while others are cut off with a jerk because the camera spool ran out unexpectedly.

There is not much excuse for this kind of thing. While a holiday or family film seldom needs elaborate editing, even the simplest record requires trimming and pruning before it is shown, whether to the cine club or to friends at home.

Simple Equipment

We shall require some equipment for editing, whether it is creative editing designed to produce dramatic effects that would not be apparent in a straightforward presentation, or just simple tidying up. We need a splicer, a pair of rewind arms, some film cement, a pair of scissors and an old handkerchief or similar piece of rag. Some arrangement must also be made for sorting cut lengths of film into order before they are joined together.

A splicer will cost anything from about 37s. to five or six guineas. It is possible to make just as good a join with a cheaper splicer as with an expensive one, but it isn't so easy ; the more expensive type is quicker in operation and does not demand as much manipulative skill.

A splice is made by overlapping the beginning of one length of film with the end of the preceding length to the extent of 3/32nd inch, and joining them together by special film cement. The spliced portion always includes a sprocket hole.

Careful with the Scraping

Obviously the back of one piece of film (the shiny side) must be joined to the front (dull side) of the other and, before this is done, the emulsion must be scraped from the dull side. Most splicers incorporate a scraper, which may be designed for use dry or after moistening the narrow band of emulsion that is to be scraped away. If no scraper is provided, use the blade of a penknife, or a razor blade, to scrape the film ; in fact, it is always useful to have a sharp penknife handy to get an absolutely clean scrape at the edges.

If a scraper is incorporated in the splicer, it will usually be made to scrape exactly 3/32nd inch of film ; if a razor blade or knife is used, there is a risk of scraping just a bit too much, and this will result in a white flash on the screen. Precise scraping—just the right width and just deep enough to remove the emulsion without damaging and weakening the base—is the mark of a good craftsman.



Fig. 1

An editing box of wood or cardboard, with cells about 2in. × 2in., is convenient for sorting together lengths of films after cutting.

Rewind arms may be either mounted on a piece of board two or three feet long, or made to clamp to the edge of a table. One or both should be geared for rapid winding. It is important that when the reels are in position they are exactly in the same plane, and there should be an effective spring or catch to prevent a reel from falling off the spindle. If you are sufficiently ingenious you may be able to make a satisfactory unit from a couple of geared emery wheels ; otherwise it will cost you three or four pounds.

The best film cement, it is often said, is that marketed by the makers of the film you use, but I have found the universal varieties sold by Johnsons and May & Baker quite satisfactory with all the film I have used, and with commercially made films, too. I pour the cement into a small bottle which originally contained nail varnish. There is a brush affixed to the screw-cap, and I know of nothing better for

THIS MONTH'S HINT

When a film suffers from edge-fogging—a creeping-in of light at the sides of the picture, particularly near the end of a spool—don't assume that the processing station was necessarily at fault. It may have been caused by allowing the film to loosen on the spool when loading or unloading the camera, or in transit. So always load and unload the camera in dim light, and stick down the end of the film with a bit of adhesive tape before posting off an exposed spool for processing.

applying just the right quantity of cement to the scraped film—enough to make a firm joint without any oozing at the edges.

With my splicer, which is almost automatic, it is possible to lift the film after the cement has been applied and wipe the underside with an old handkerchief. This makes for a cleaner join, but it must be done quickly, for the cement dries in a few seconds.

When the two ends of film have been brought together, they must be kept under pressure for fifteen or twenty seconds. Then the splice should be examined to see that it is a good one, but no strain should be put on it. The spliced film should not be projected for an hour or so.

Getting the Joint to Stick

Sometimes it is difficult to get the joint to stick. In such a case it is a good plan to apply cement to the shiny end as well as to the scraped end. If it is put on the shiny end with a quick stroke of the brush, and then wiped off immediately with the handkerchief, it will roughen the base and make it adhere more easily.

I use two devices for sorting lengths of film into order in readiness for splicing; and I always follow the practice of starting an edited reel with five feet of white waste (i.e., unexposed film) and end the reel with a length of black. The title can be written on the white film with an ordinary pen, and the reel will then identify itself and show at a glance whether it has been rewound after projection. If you haven't any white waste, ask an experienced member at a cine club, or your dealer, and you will soon get as much as you want.

Sorting Out the Film

The two devices for sorting lengths of film are, first, a collection of the 50ft. projection spools on which film comes back after processing, each in its cardboard case and lettered A to Z. These are for fairly long pieces of film. Second, a couple of boxes, 10in. x 8in. x 2in., each containing two trays divided into compartments, 2in. x 2in. x ¾in., and numbered (see Fig. 1). I happened to have some wooden boxes of suitable size, but cardboard boxes would do quite well. The trays are made from thin manilla card, the dividing pieces being held in position by bits of gumstrip.

A useful but rather expensive accessory is a viewer, or editor. This is in effect a miniature projector showing a picture some 2in. x 3in. In some models the picture is animated as the film is wound through on to a rewind arm; in others each frame is viewed separately. In either case it is easy to find the point at which the film should be cut to best advantage. But the amateur who edits only occasionally will find a watchmaker's eyeglass good enough, the film being held in front of a sheet of strongly lit white paper, or before a piece of ground glass illuminated from behind.

Must Work From a Script

If the film has been scripted, and each scene numbered by exposing one or two frames on a take board, the sorting of shots into sequence will be almost automatic—or should be if you stuck to the script and didn't throw in a few extra shots on the spur of the moment. A simple take board may be of use even in family filming (see Fig. 2).

Assuming there was no script, the first job, no matter how simple the theme, will be to write one *after* the event. As each processed spool of film is projected, a list should be made of the scenes, giving to each a number—A1, A2, A3, etc. for the first spool; B1, B2, B3, etc., for the next, and so on. At the same time notes should be made of anything requiring attention, e.g., "cut first two seconds."

When lists have been made for all the spools that are to be assembled into the reel, a new list should be made of the scenes in the order in



Fig. 2

An improvised take-board can be useful, even in family filming. It will at any rate record the date, and it will add to the fun if the children can take part in the filming of it.

which they are to appear on the screen. This list, cross referenced to the lists of scenes already made, will be the script. It might read like this:

1. Title.
2. Mary in garden (A4).
3. Family comes out of door (A7).
4. Mary greets grandmother (B13 and 14).

"A4" means the fourth shot on spool A; "B13 and 14" the 13th and 14th shots on spool B, and so on.

At the same time that "A4" is written against

item 2 on the script, "2" should be written against item 4 on the list of scenes for spool A. Then the spool lengths can be cut and the pieces put into the numbered compartments of the editing boxes. If several scenes follow on satisfactorily as they were taken, there is no need to separate them for editing.

After that, splicing up is a straightforward job. Have the reel on the right, put on first the length of white waste, then the title, joining the *top* edge of the first picture frame to the end of the white leader, then the first frame of scene 1, and so on. When the whole film has been spliced together, with a black trailer at the end, rewind it on to another reel and it will be ready to project.



The essentials for splicing are : rewind, splicer, cement and scissors. The white marks on the edge of the board are at 5in. intervals ; the space between two marks therefore represents approximately one second of screen time with 16mm. or 9.5mm. film.

Rather lazily, I avoid a bit of scraping when joining on the leader and trailer, thus : the end of the white waste is spliced to a 4in. length of black waste, shiny side to shiny side, and the 4in. black waste to the first picture frame, shiny side to shiny side ; and the same kind of thing is done with the trailer.

Remember always to handle film by the edges ; finger marks show up badly on the screen and are not easy to remove from the emulsion side ; film cleaner, or carbon tetrachloride will usually get them off the shiny side. And remember that film cement is very volatile : never leave the cap off the bottle.

To hold the attention of the audience you will seldom be able to make use of every foot of film you shot. Each scene projected must say something, but it must not go on saying it after the audience have absorbed the idea. Better to cut and scrap the unnecessary few feet.

Each scene should bear a clear relationship to the scenes that precede and follow it, unless there is an obvious break in sequence, perhaps indicated by a sub-title or a second or two of black-out.

Don't put together a succession of long-shots, or a succession of medium-shots ; break them up, and work in a few close-ups, even though they were not taken at the same time. But beware of continuity lapses ; don't put a scene of a boy wearing a cap in between two other shots of him, purporting to be taken at the same time, without a cap. Don't follow a left-to-right panning shot by a right-to-left pan, and don't cut in the middle of a pan.

Try as far as possible to achieve continuity of tone ; that is to say, don't put a very dark scene between two light scenes, unless, of course, it is intended to achieve an effect. This continuity of tone business can be very tricky with colour, for it sometimes happens that of two spools taken under similar conditions, one will be processed to a normal tone while the other will be blueish or perhaps lacking in contrast.

Good editing is very much a matter of good taste. Straightforward presentation in chronological order will usually be best in a simple film, but if you have ideas for dramatising a sequence, or reassembling a few shots to give a humorous twist, there is a lot of fun in doing it, and the family will, as likely as not, appreciate the effort !

Studio and Labs. Visits

for I.A.C. Convention

The I.A.C.'s 1955 Convention and presentation of prizewinning films takes place during 10th-13th Mar., when the programme will follow the popular familiar pattern : excursions to Pinewood, Elstree, Pathe labs., B.B.C. television studios and Leichner make-up studios, and a visit to Cinerama. The last two days' functions will be held, as before, at St. Ermin's Hotel. The A.G.M. on Saturday afternoon will be followed by dinner (under George H. Sewell's chairmanship) and dancing. On Sunday morning the Highly Commended and Commended films will be screened with comments by the judges and, it is hoped, replies by the makers. The major prizewinning films will be presented in the afternoon, the Convention concluding with a programme of professional shorts and a selection of Thomas Edison films.

"London gets it all ! What about the provinces ?" The Institute have tried to promote regional branches, but only twelve people turned up to an exploratory meeting at Manchester. They agreed that there was no case yet for forming an active branch but decided to hold at least two meetings a year—the next on 26th Feb., when members will be able to brief their Council member for the Institute's A.G.M. Details from Mr. B. J. Broadbent, Fernside, Hazelwood Rd., Hale, Ches.

In spite of the small attendance, these Northern I.A.C. members take a stand on several matters affecting the provinces. In particular, they ask that all the highly commended films shown during the I.A.C. Convention should also be presented in the North, and that it should be a condition of entry to the competition that people submitting films should release their pictures for this special showing.

Comparing Gauges and Prices

Visiting the Dublin Amateur Cine Club recently, I found them slightly embarrassed at lacking an official meeting-place and having to use a private house. I hastened to assure them that this was a worry shared by many an English club. Possibly the informal atmosphere even aids discussion, because that at Dublin was decidedly interesting. Almost all the members use 8mm., and here are a few of the points mulled over . . .

8mm. scores additionally by its portability; a tripod improves quality but its use means foregoing much of that portability. We agreed that such is the price of quality, but that unipods and "chain-pods", i.e., a string looped under the foot, secured to a tripod screw in the camera and used in tension, helped a lot.

With a coupled exposure-meter (for Eumigs and Nizos are popular in Eire) should the needle be studiously followed throughout a pan? Here the answer is *yes*, if you want the average frame density to be constant, and *no* if you want to illustrate the inherent change in lighting direction. Also, more likely *no* with colour film, to avoid degradation of tones. Advice to those not yet experienced is, do not pan more than 45° each side of straight back-lighting, and never pan if the aperture indicated varies by more than a stop.

Placing the Audience

As everywhere, there was a tendency to compare 8mm. with 16mm. results, and the former was at a disadvantage in being shown on a large screen, with some of the audience rather too near. We agreed that it is a very sensible rule that stipulates, for 8mm., the audience not being allowed nearer than 4 times the picture width, i.e., not nearer than 10 feet from a 30in. wide picture—a useful maximum for normal conditions.

With 16mm., for the same observed quality, the audience can go as close as twice the screen width, though the usual advice is not nearer than 2½ times screen width. The point I was making is that many 8mm. users demand proportionately more from their film than is commonly demanded of 16mm., so they are putting themselves at a disadvantage from the start. Compare TV, where the usual recommendation is not nearer than 8 feet from a picture just over 12 inches wide.

Behind the Projector

I further pointed out that this entirely sensible limitation on 8mm. viewing distance meant that the audience should all be behind a projector fitted with a 20mm. lens—or at least not more than a few inches in front; and this, coupled with the optical design difficulties with such wide angle projection lenses, is why I strongly advise using a one-inch lens for projecting 8mm. film.

The films shown included a trip on the Howth tramway, a 16mm. Gevacolor visit to Dublin Zoo, correctly exposed but with a decided tendency to green in the shadow areas, a brisk European travelogue, and a short play. The last had some interesting visuals and an undoubted grasp of what is needed in film, but lacked control of camera work—and that, of course, affected the cutting and made the narrative pace pedestrian. However, its director has learned the lesson of planning his camera work in more detail for his next production, and a big advance in technique is bound to follow.

8mm. SHOOTING TECHNIQUE

When I shoot on 8mm., I pay particular attention to points which will reduce the difficulties inherent in obtaining a very crisp image from so small a frame: and this, I think, is the best advice to give to an 8mm. user. You get sharper and therefore crisper pictures if . . .

(1) **You keep the camera rock-steady by**
  (a) using tripod or other firm support,
  (b) avoiding pans and tilts.

(2) **You shoot brilliant subjects by**
  (a) working in full sun, preferably in the ‡ direction,
  (b) avoiding shadow except in close-ups.

(3) **You shoot large subjects by**
  (a) avoiding distant, intricate views,
  (b) keeping as close as possible.

(4) **You ensure the sharpest focus by**
  (a) keeping the key subject at the sharpest focal plane,
  (b) only using filters, such as the haze filter, when you are certain that the improvement will more than balance the inevitable loss due to extra surfaces,
  (c) when using a fixed focus lens, avoiding foreground movement in a shot with background interest, as the former will be in sharper focus and therefore distracting.

If you stroll round St. Stephen's Green, Dublin, you come to The Green Cinema, a second-run, 1,500-seater independent house which still shows films in the 4 by 3 format as photographed because two structural pillars make a wide screen inconvenient. Mr. John Corrigan, in charge of projection, amused me by referring to the audience as "the patients"—e.g., speaking of a house with short throw from the balcony front, "this means looking through the beam, and the patients don't like it." Audiences *are* indeed patients sometimes. In American cinemas smoking is never allowed downstairs, and in the clear atmosphere the patients cannot see the beam.

If you cross the road from the Royal Theatre, Dublin which, incidentally, shows films, you will probably find an opportunity for an interesting



No, it's not Chris Chataway telling how he went thataway with Vladimir Kuts. He's seen here recording a goodwill message at Finchley A.C.S.'s stand during the Youth Project 1954 Exhibition. He spent some time at the Society's stand and showed considerable interest in the equipment and mechanics needed to film his record breaking feats and to project them on to the screen.

cine discussion at Filmshows Ltd. Here I found further confirmation of a pattern of behaviour among amateurs that seems almost universal: the newcomers going for 8mm., almost all 8mm. in colour, among others 9.5mm. losing ground, sound stripe not yet arrived, really.

In Dublin shops one does not see the same outcrop of tape recorders as in London and the big Continental cities. What there are lie in radio dealers, not aggressively displayed. Broadly, their only use, and a small one, is in business and in training.

One notable absentee from the cine shops is the Kodak 8mm. Brownie, formerly available at £20, with case, as reported on p. 906 of the Jan. 1953 *A.C.W.* I was informed, on enquiry at Kodak's showrooms, that only a dozen or so of these cameras had been imported at that time, and no more since—for reasons not known. Meanwhile, cheaper cameras have appeared in Eire, and as I think price tables are of interest, here goes . . . The prices are those obtaining for 8mm. cameras in Eire in November 1954.

BELL AND HOWELL TWO-TWENTY, 10mm. f/2.5, **£24 15s.**; case included.

BOLEX B8, *body only*, **£34**.

DRALOWID REPORTER, 12.5mm. f/2.5, with pull-wind feature, **£24 10s.**, case included.

EUMIG ELECTRIC C8, 12.5mm. f/2.8, **£15 15s.**, case **£2 15s.** extra.

GEVAERT CARENA—*Not available in Eire.*

KODAK BROWNIE, f/2.7—*Not at present available in Eire.*

KODAK EIGHT-55, f/2.7, **£30**.

KODAK MAGAZINE EIGHT, 13mm. f/1.9, **£52 10s.**, case included.

MEOPTA ADMIRA, f/2.8, **£32**, case included.

REINETTE (*made in France*), H. Roussel f/2.5 lens, **£19 19s.**

ZEISS MOVIKON 8, f/1.9, **£38 17s.**

Other price items . . . a Bolex H16 camera body, without any lenses, costs £73. The Pan Cinor zoom lens is £112. Siemens agents are rather mysteriously in the basement of a jewellers where one can see the elegant and costly 16mm. sound projector, a decidedly useful splicer, and 16mm. Siemens cameras. The cassettes are different from the pre-war type, and can be had freely at 18s. 6d. each. But the only item that more than one person went out of his way to talk to me about was the new Eumig P8 projector, selling in Eire at £25. In a country where all such apparatus is foreign, Eumig is a well-liked mark; and a new 8mm. Eumig projector starts with the advantage of a warm welcome.

Never 'Eard of It!

Here's something rather Irish, yet it never occurred to me that way before: makers of well-known and expensive cameras that we all like go out of their way to provide film test strips for the fitted lenses, and yet accurate interchangeability of lenses is guaranteed! I do not recall ever having heard of a new lens that was inaccurate as to its mount, and with a vernier depth-gauge it is very simple to check, within the necessary thousandth of an inch, the dimension from lens mounting flange to film plane.

Light Fare

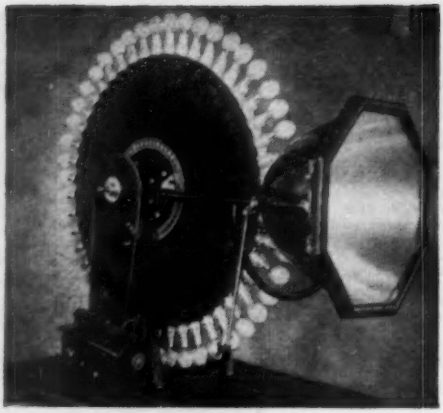
The professional screen is a useful yardstick of screen brightness though many a cinema could with advantage shine a brighter light. Indeed, having once talked out of turn on the matter myself, I would urge anyone who is quite satisfied with the brightest showing of a film he has seen, to see it shown with twice the illumination before he rushes into print on the subject!

It was obvious to projectionists that all wide screen systems would demand more light from their arcs. *BTH Activities* recently recorded

that the improved lantern (as the lamphouse for the arc is whimsically called) gives a light output of 26,000 lumens, with projector shutter open, not running, heat filter in place, and f/1.9 projection lens.

Talking of bright lights, look at the formidable gadget by British Thomson-Houston illustrated here. It carries 48 No. 5 flash bulbs on a circular disc with a contact so arranged that, as the disc rotates, each bulb is fired as it passes a reflector unit. The rate of flashing thus depends on the disc speed, which might take one second for a revolution and thereby light a one-second analytical film shot taken at 48 frames per second.

The subject receives brilliant short-duration illumination from the bulbs as they momentarily occupy their appointed place in the reflector. These techniques are used in technical and research films on short cyclic motions.



No matter how old your G.B. L516, here's the way to get

First Class Sound Quality

If your G.B. L516 is not in very good trim, you'll be surprised at the difference a little attention in the right places can make. (This is the concluding instalment of a two-part article.)

By G. A. GAULD, B.Sc.

In December I dealt with extraneous noises such as hum, rumbling, and crackle in the loud speaker. Now we can turn our attention to the finer points of sound film reproduction with the L516. The problems are mechanical rather than electrical, for the various components on which the reproduction of sound depends are adjustable. This is a mixed blessing, since with a second-hand machine there is no guarantee that all the parts are "factory" aligned, and with any or all of these out of adjustment, the quality can be appalling.

At this stage, it must be assumed that the amplifier is functioning correctly—a good record played through a pick-up connected to the machine should establish this. One can, at least, check that the tone control is working and that both output valves are pulling their weight. It takes quite a time for the valves to heat up, and the reverse equally applies. Thus, although the filament circuit is disconnected by the removal of one of the output valves (being an A.C./D.C. set, they are connected in series) the other one will continue to function for the best part of a minute until its filament cools down below the emission point.

So, with your record playing, remove one of the output valves. You will still hear the record through the loud speaker, but at a lower volume, if valve No. 2 is functioning. Replace valve No. 1, allow it to heat up and then remove No. 2. Again you should hear the record, and if the volume is substantially the same as with No. 1 valve out, you may assume that both are functioning satisfactorily in "Push-Pull".

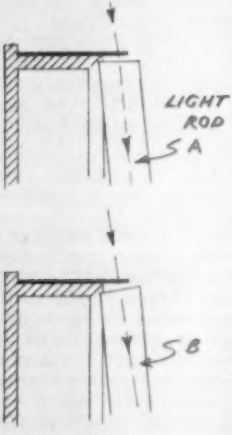


Fig. 1

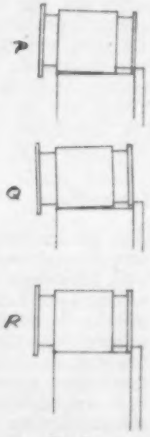


Fig. 2

Consult Your Radio Dealer

But what if the quality is not satisfactory? Well, it's difficult to suggest the cause of the trouble with no specific symptoms to work on, but it is likely to be a normal fault common to the low frequency side of a radio set, and any good radio dealer should be able to trace it and put it right. We will assume, therefore, that the amplifier has been proved, giving good quality on record reproduction but leaving much to be desired when a sound film is shown.

Incidentally, all tests should be made with a film of known good quality as checked against another machine known to be in good order. Any old film will not do, for the standard of recording in 16mm. film varies widely.

Apart from wow and flutter the most common low quality effect is a lack of "top", the high frequency sounds, the *s's* and *t's* which contribute so much to clear speech. The first thing to look at is the image of the slit. It is very unlikely that the mechanical slit will have suffered interference, but in a second-hand machine the focusing may be out of adjustment.

Use a Magnifying Glass

With a film running through, adjust the lens backwards and forwards until the slit is as sharply focused as possible—use a hand magnifying glass to see what you are doing—then lock the lens in position with the grub screw. Next make sure that the slit image is at right angles to the film path.

The whole lens tube, carrying the mechanical slit at the upper end, is held into the square housing by a locking screw which clamps together the split jaws forming the lower part of the housing. If you loosen this screw, you will find that you can rotate the lens tube and bring the slit image dead at right angles across the film path. In doing this, you will probably upset the focusing, and this must be reset by screwing the lens mount at the bottom of the tube in or out and locking it with its grub screw.

Next check that the slit image correctly spans the sound track. If it falls short on either side, high frequencies will suffer, particularly with variable area recording. The position of the slit image across the sound track is controlled by shims placed between the square lens housing and the main plate of the machine. A careless mechanic can often "forget" to put in these shims, and the reproduction will suffer accordingly.

Check the Light Rod

Now remove the sound drum. Remember, it is held on by a *left* hand threaded screw, so turn it *clockwise* to undo it. Have a look at the light rod. The lower end is cut square but the upper end is cut to a splay. This must be the right way round (see Fig. 1). 'A' is correct. 'B' is wrong, yet I have seen "serviced" machines with the light rod so fitted.

The light emitted through the slit travels through the film at a slight angle, not vertically, and I imagine that the angular end to the rod is so calculated as to ensure that the light beam travels straight down the rod, straight through the square cut bottom end and into the P.E. cell. If the splay is wrong way round, this will upset the designed refraction of the beam which may then ricochet down the rod and exit as a diffused or deflected beam, only part of which reaches the P.E. cell. Thus, the "edges" of the slit image may be lost and the high frequencies, in particular, suffer.

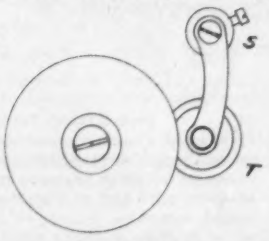


Fig. 3

If the light rod is glass, careless handling may have resulted in its becoming chipped at either or both ends, causing interference with the correct transmission of the light from the sound track. If this is the case, substitute a new one. If it is made of perspex, make sure that the two ends are free from scratches. Remove the rod and look through it at a piece of newsprint held close under the lower end. You should be able to see the print distinctly and without any distortion. If you can't, fit a new spare.

With all the faults enumerated above corrected and all the adjustments correctly made, the high frequency response through the loud speaker should be of a high standard. Indeed,

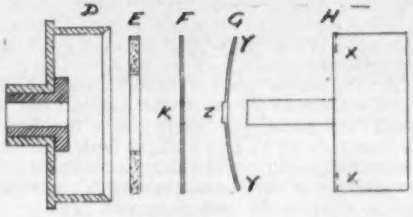


Fig. 4

with the tone control set over to reduce the bass, the *s* sounds will be excessive, and for good speech you will need to set the tone control to about half way. For music, you can give it more bass. Failure to get bass is more likely to be due to an amplifier fault than to a fault in the sounds optics or other adjustments.

Now for flutter, a common fault with this machine if the adjustments are incorrect. Flutter is a sort of roughness in the reproduction: people speak hoarsely as if they had sore throats.

Sound Drum "Wobble"

Check the sound drum and its bearing on the sound drum spigot. Owing to the pressure of the pinch roller ('T' Fig. 3) wear does, unfortunately, take place. A little play is permissible but if the sound drum is really "wobbly" on its spigot with the pinch roller lifted, then I am afraid it means a rather costly replacement of both drum and spigot parts.

Assuming that the sound drum is all right, place a white card underneath, on the flat portion of the chassis and, by looking downwards, examine the contact between the sound drum and the pinch roller. In all probability, a sliver of light from the white card will disclose uneven contact as in 'P' or 'Q', Fig. 2.

By a little judicious twisting of the bracket by which the pinch roller hangs, you will be able to get the roller to bear evenly over the running face of the drum as in 'R', Fig. 2. If this bearing of the roller is incorrect, the film may be pinched along one edge, causing it to ride unevenly over

the sound drum, leading to loss of clarity as the focusing of the slit will be affected, or due to uneven movement, a form of wow.

The correction of flutter—assuming that the above-mentioned possible faults have been adjusted—is a matter of finding the right tensions and pressures in the springs which control the sound drum drag and the pinch roller. Undo the grub screw 'S', Fig. 3, so that the pinch roller hangs freely. Run through some scrap film and gradually turn the rod from which the pinch roller bracket hangs, increasing the pressure of the spring until the sound drum starts to turn.

Prevents Film Damage

Give the rod another quarter turn and lock it by tightening the grub screw 'S'. Apart from sound reproduction, this adjustment is most important in preventing film damage. If it is incorrectly set, the film may slip over the sound drum and cause serious scratching over the picture area.

If, after you have made the adjustment, there is still a trace of flutter in the reproduction of sound film, place your forefinger on the rim of the sound drum to give a slight braking effect, increasing the drag. The drag is controlled by the pressure of the annular spring 'Y', pressing against the plate 'F' which applies pressure to the felt ring 'E' pressing against the inside of the sound drum 'D', Fig. 4. Hence, if a slight increase in drag as shown by the braking effect referred to above cures the trouble, the implication is that the spring 'Y' is weak.

Rather than attempt to increase the effectiveness of the spring by bending it (it is likely to break) get a new spare, correctly set by the makers, and you should then get satisfactory results. Note that the felt ring is normally quite wet with oil; it will stay that way by normal oiling of the bearing through the sound drum oiling hole. Should the washer become dry (it can happen in dry climates abroad if the machine stands idle for a time) the drag will be affected.

Causes of "Wow"

Finally, wow. Look first to the sprung roller up left between the two fixed rollers which lie immediately after the flywheel drum and immediately before the take-up sprocket. This roller takes out the slack in the film caused by the slightly uneven running of the mechanism against the even running of the flywheel. Make sure that when a sound film is running through, the roller "floats" within the limits of the arc shaped slot. If it tends to bump against one end or the other, adjust the spring tension as for the pinch roller until it does float freely.

The only other cause of wow will be uneven running of the flywheel drum itself. This might be due to worn ball bearings, the bearings loose in their housings, a bent shaft or some such mechanical fault which only a detailed examination will disclose. The replacement of any worn or damaged parts followed by a correct re-assembly will put this right.

A MOVIE MAKER'S DIARY

I Have a Very

1st November. A member of my club was bemoaning the fact that, after several months had been spent in making a short film sequence for another group in Scotland, the reel of film had been mislaid in the post going North. I heard this just after being told that the F.C.S. postal programme, "Let's Make a Film", had been out of action for several weeks through being returned to the incorrect address.

Films should really be sent by registered post, especially if they are not your own. Failing this, a certificate of posting can be obtained when you hand the parcel over the counter for only ½d. extra cost. When I mentioned this tonight, none of our members had heard of these useful little receipts. They're handy to have about if claims are being pressed!

4th November. S.F.C., I.A.C., F.C.S., B.A.C.C.C., U.N.I.C.A., and so it goes on. Now we have some new initials, S.C.N., whatever that may convey. These are the initials on the front cover of the first newsletter issued by the Streatham A.F.S. (*filming* not firefighting!) who propose (as announced in last month's issue) to establish a central liaison office to help co-operation between the cine clubs of South-West London.

Too Many Organisations

I wonder if this is really needed? Naturally, one encourages clubs getting together as often as possible, but there is the danger of having too many organisations which take up so much time that none is left for making films. It is, as I know to my cost, an easy trap to fall in to. It takes all types to make a club, but good magazine editors and organising secretaries are few and far between.

If Streatham have more members than they can keep occupied, I would suggest that they might divert their energies to bolstering up the existing rather sickly bodies. At least one of these groups already handles the proposed functions of the S.C.N. (whatever that may be). Perhaps the second issue of the S.C.N. newsletter will give the full title of this new group. The suspense is killing me!

9th November. A few more hints for putting on public shows. Even quite simple jobs

SHOOTING TO KILL

Thinking of filming a crime story? You'll find the fascinating series of articles by a well-known crime writer which begins next month a fount of ideas for plots and an insurance against making foolish mistakes. A true to life crime film is easier to make than the more lurid kind.

Good Rule

for learning how to make films

Says DENYS DAVIS

sometimes surprisingly call for a little advance preparation. I am all for making the job as simple and as foolproof as possible. Take that of operating the stage curtains, for example. In various shows, we have tried laying cables for a telephone between operating box and stage, a rather more elaborate prompter system involving a mike and headphones, a system of cue lights and so on. Finally, we decided that the time taken to lay on the equipment and set it up wasn't worth the bother involved. Now, when we have to give a public show, this is the drill, assuming that the curtains and dimmers are hand-operated backstage.

Both the chap backstage and the projectionist synchronise watches beforehand. It is agreed that, no matter how many stragglers there may be, the show will start promptly at the advertised time. Just as the show is due to start, the chap backstage dims the house lighting. At the point of extinction, the operator starts up on the closed tabs. The footlights are dimmed swiftly and then the curtains are pulled back *immediately* the stage is in total darkness. This will have the effect of keeping your backstage arrangements as unobtrusive as possible, of making the screen seem brighter, larger and more permanent, while, at the same instant, it will focus attention on the film itself.

Closing the Curtains

There are two ways of ending the film. Either the curtain operator can watch the screen itself for the point on which to close the tabs or he can watch the projectionist who may give a signal with a piece of card. For this, we use a white postcard which is rested on the lamphouse for the final few feet of each film. Immediately the "End" title appears, the card is raised above the lamphouse so that it catches the spill light. From the stage, the signal is quite distinct, for not only does the square of card show up, but there is a slight overall increase of spill light from the lamphouse. Whichever method is used, the curtains should be closed as rapidly as possible and then—only then—should the footlights be raised.

Watching the projectionist from the stage is quite simple, and members of the audience will seldom notice that they are being observed. Most stage curtains already have little "peep" holes made in them, failing which the judicious use of a razor blade at a strategic seam can be recommended as a definite improvement to the



Magical Moments, Belfast Y.M.C.A. Cine Society's current 8mm. production, does not let the cat out of the bag but it conjures up rabbits and pigeons.

hall's amenities. One should use both hands to grasp the curtains just above and below the peep hole and use this while moving the curtains as little as possible. With the hall in darkness, it is usually possible to peer around the edge of the proscenium, keeping oneself well masked by the drawn back curtains.

When There Is a Breakdown

In the event of a breakdown, the curtains should be closed slowly, but the footlights should be left out unless the hold-up is prolonged. The man on stage should use his peep hole constantly until the picture beam is seen again when, of course, he opens his curtains.

18*th November.* Geoff Levy shows me quite a neat little gadget he has made for himself. It is just a box to carry a projector extension lead long enough to permit of using the machine some distance from the nearest power supply. The box stands under the projector, so giving the machine additional height, and has a neat, short lead of just the right length to reach up to it.

The other lead can be pulled out from a hole at the back of the box to the length required. I thought perhaps he had a revolving reel inside but it is much simpler than that. He merely pushes the cable back into the box a few inches at a time and, although it must be jumbled up, he tells me that it has never jammed when pulled out. For his box, Geoff had used an empty case from an old portable gramophone. The black leatherette covering made quite a neat finish for this useful little gadget.

21*st November.* A local amateur shows me his first crack at a story film and asks me to criticise it. It is quite a good little effort featuring his family and friends and is really one idea made to go the full length. The family go to the Kursaal at Southend where mother

loses her handbag. A shady looking character spots it and makes to steal it. Just in time, however, the family realise the bag is missing, a member of the party returns for it and retrieves it, quite unconscious of the fact that he has found it only just in time.

So often this sort of film degenerates into a series of heavy handed gesticulations with much shaking of fists and over-played recriminations, but not so in this case. The many delightful shots of the people concerned do not impede the plot—but neither do they advance it. Further, the average amateur film maker would have let the bag be stolen so, surprisingly, the plot has a twist.

Where to Cut

Not that the film is without faults. I am glad that proferred advice on one or two technical matters was readily accepted. In several instances the family either walked en masse into picture or walked out of it, presenting an empty frame on the screen. The remedy here was quite simple : namely, trim the shot down so that part of the family group is seen at the point of cutting.

The close-up of the lost bag was on the screen far too long—"*One-Mississippi-Two-Mississippi-Three-Mississippi-Four-Mississippi-Five . . .*" —in fact, for seven seconds. When I pointed out that it had been on the screen for so long, the producer wouldn't believe it until we projected the film again and counted the seconds out loud. A close-up shouldn't be rammed down an audience's throat—a second is quite long enough for a static close-up of a familiar object such as this.

I have a very good rule for learning how to make films. When I write a script, it always raises problems. Indeed, the more problems—even at the expense of good film making—the more enjoyable it is so far as I am concerned. As I foot the bill, and this *is* a hobby, I much prefer to tackle "test" pieces rather than turn out a slick, pseudo professional "B" picture ; and I bear in mind the problems they involve each time I visit the cinema or watch TV. For example, if I want to shift the action from one location to another or indicate a lapse of time, I invariably find a parallel in the professional film.

Allowance for 8mm.

If my friend will time the close-ups at his local cinema, he will not err again. My suggestion, however, that he should hold the shot for "a long second", since he was working on 8mm. film, led to an argument with other filmers in the room. What I meant was this. Since a splice on 8mm. film invariably displaces the film and throws it momentarily out of focus, and since definition is so much poorer than on either 16mm. or 35mm. film, it takes a fraction of time for the audience to settle into each shot. So, in my view, it is better to cut 8mm. rather longer than other gauges. Because of these disadvantages, this size of film is entirely unsuited, in my opinion, to story film production. But that's a matter that we can leave over for the time being !

Script Sketches

28th November. Have just borrowed *People of Paper* from Katie Lunniss, unsung heroine of our club's library ! I needed it tonight at short notice to show to Derry who is planning a film and has been using the old script of this one as a model.

I set the projector up in his bedroom to throw the picture on the wall when I got the bright idea that Dorothy Rogers, who lives just around the corner from him, might like to see the film. It is now several years since she helped with it. So I rang her up and when I returned to his room was soundly ticked off for inviting anybody to a show on "that tiny screen". That "tiny screen" happened to be twice as wide and twice as high as the one on his TV set. Queer how standards differ with the medium !

Alan Withy did the original thumbnail sketches for the *People of Paper* script—the only way of ensuring that everyone connected with a film really knows what is going on from shot to shot. Now that we are working together on a new production I have asked Derry to illustrate his script with similar sketches. If the film really hangs together, the little sketches should tell the plot without the need for the words alongside. If they don't alterations must come at the script stage, *not* after the film has been shot.

Telling the Judges !

29th November. Long discussion on film judging. We decided that a competitor should not submit his film unless he could be sure that the music will be played with it at every judging session *exactly* as detailed on the cue sheets. Wonder whether this was the reason for the failure of *A Letter to My Son* which did not register over here yet won a high award at Cannes where they take a lot of trouble to get the music exactly right before the judges see the entries.

One of these days, I'll pick a complete programme of films that failed to win awards and see what sort of show it makes. Furthermore, I'll have reserved seats for all the judges who turned thumbs down on them. It might make a lively evening at that !

CINE LENSES

From Dallmeyer comes a new 20-page cine catalogue of lenses for 8mm., 9.5mm. and 16mm. cameras and projectors. Most are fitted in the Dallmeyer Micrometer Focusing Mount which permits the iris and focusing scales to be brought topside. The range for the Miller 8mm. and the new Specto 88 cameras extends from f/1.9 13mm. to 3in. ; telephotos from 3in. f/3.5 to 12in. f/4.5 ; prices from £8 8s. to £21 15s. for normal lenses, and from £15 to £39 2s. 6d. for telephotos. Catalogues or leaflets relating to individual cameras or projectors can be obtained from J. H. Dallmeyer Ltd., Church End Works, Willesden, N.W.10.

Harassed Wallasey secretary sends apologies for his mixed up report of visits from fellow clubs. The visitors were Stoke-on-Trent, and St. James F.S., Southport, not Stratford-on-Avon and Southport F.S.

9·5 Reel

Standardised Leaders

By CENTRE SPROCKET

Many of the 9.5mm. amateur films I see either have no leaders at all or leaders that are too short and made up from scrap shots. It seems short-sighted to spend many pounds making a film and then to treat it in this way to save a few pence.

For some months Pathescope have been supplying 100 foot spooled lengths of leader film, both black and white, at remarkably cheap prices. But I wonder how many nine-fivers take advantage of this service? At a cost of less than sixpence a reel you can finish off your films neatly and efficiently, reducing the chances of projecting back to front and minimising the risk of damage through lacing up accidents.

Start each reel with two feet of white leader, then a foot of black, and splice this direct on to the main title. At the end of each reel splice a foot of black to the end title and then a final two feet of white leader. To identify the film, its title, reel number and whether it is the start or end should be marked on the white leader as shown in the illustration. The lettering should be printed on the part adjacent to the black leader and should not extend more than a foot along the white leader, otherwise it is likely to be mutilated after a few runs through the projector. This lettering is best done with blooping ink on the shiny side of the film.

If you feel like taking a little more trouble, an idea that will help considerably is to use coloured leaders. Soak one length of white leader in red cine dye and another length in green. When they have dried out, use the green leader in place of the white at the start of the film and the red at the end. This shows at a glance whether the film has been rewound—red for danger!

LIBRARIES PLEASE NOTE!

In the November *A.C.W.*, David Gunston wrote "A Letter to the Libraries", in which he complained of faults in a number of film libraries. His experiences are not unique, so it is encouraging to be able to report that one 9.5mm. library, with which I have made recent acquaintance, not only does nearly everything David Gunston said a good library should do, but other things besides. As an example of its enterprise I record that it is adding variety to its lists by including amateur films (many in colour) of local beauty spots. Another enterprising library, well-known in the Midlands is about to launch a series of specially made 9.5mm. wide screen films!

David Gunston's letter was addressed to libraries of all gauges, and I would like to add a postscript about 9.5mm. libraries in particular. Colour films are not easy to obtain from most 9.5mm. libraries, and those that are available, are generally far too expensive. Classics like *Caligari* and *Siegfried*, when obtainable, are often in such a bad state that they should have been withdrawn from circulation long ago.

But *some* libraries have managed to obtain good prints, replacing the old notched frames by running titles, and conscientiously cleaning and renovating them so that they are comparable to more recent films. These early nine-five classics, incidentally, often resist scratches and stand up to far more wear and tear than modern prints. Perhaps age has helped to harden them, but they also appear to have been varnished with a virtually scratch-proof lacquer which is often difficult to remove when splicing becomes necessary.

Too many 9.5mm. libraries seem to select their films from the Pathescope catalogue only. Pathescope has an extremely good selection, but the added variety provided by the Peak and



This impressive line-up of sound equipment—five turntables and a tape recorder—was part of the equipment supplied by Walthamstow A.C.S. for the F.C.S. Coronation Retrospect show. With a record library of over 2,000 titles and a large number of effects records, Walthamstow members have achieved wide recognition for their sound accompaniments.

Walton colour films, Pathe Bantam Packs, and "specials" made by the libraries themselves, is something most 9.5mm. libraries would do well to consider. Added touches of showmanship, such as programmes, posters and "Queen" trailers, are also worthy of attention and are provided by at least one 9.5mm. library as a normal part of its services.

FIFTH FORM FROLICS

Regular readers of "The 9.5mm. Reel" will already have read about Mr. R. G. H. Wheeler, who has sent several of his films for review. His latest effort, *Mad at Millfield*, purports to show "school life as it really is".

If it succeeds in this purpose, then *Millfield* must be a cross between Narkover and St. Trinian's ! Obviously both Mr. Wheeler and his fellow students had fun making the film and I certainly enjoyed seeing it. So it is a pity he has allowed the film to be marred in places by some very camera-conscious characters.

The thing that spoils it most, though, is an injudicious mixing of colour with monochrome in a scene entitled, "Evening Activities". This shows a boy and girl walking through the fields to a convenient haystack. At this point, Mr. Wheeler himself appears, armed with a large pair of scissors and labelled "Censor", and cuts the next few feet out of the film—as did Anton Walbrook in *La Ronde*. It adds the right touch to his comedy. But the colour was quite unnecessary. It gave no added content to the scene and belied the title by suggesting the sequence was shot on a bright, sunny afternoon rather than in the evening.

Film stock should be matched with subject matter, and rarely is there a legitimate excuse for colour shots in a monochrome film (or vice versa). If you wish to film in colour, make sure your subject warrants the expense—9.5mm. Kodachrome is much too precious to waste.

SOUND OBSERVATIONS

Mr. J. S. Evans is making a collection of classic films and raises the interesting question, "What *is* a classic film ?". I suggest it is the yardstick by which you measure others and that it should yield more pleasure at each screening. Have you any other ideas ?

Mr. Evans complains of the irregular quality of 9.5mm. sound prints. A "Queen' trailer he bought was so poor he returned it. The replacement was perfect. This sort of thing certainly points to irregular printer performance as Mr. Evans suggests.

It is also one reason why I cannot adopt his suggestion that I comment on the sound quality of new releases as they appear. If I reported favourably on a film, it would be no guarantee that your copy would be good also. Similarly, if I am unfortunate in getting a poor print, my disapproval might be taken to extend to all prints of that film, even though the majority might be satisfactory. There seems to be only one remedy : make a complaint if your prints are below standard.

PORTABLE LIGHTING

Last month, Denys Davis referred to the new Pathescope Pathe-Lite and suggested an improvement by adding diffusers to the reflectors. This will help considerably when using films like Pathescope VF or Gevaert Ultrapan, as both have fairly soft contrast and a fairly good latitude of exposure.

With Kodachrome, however, great care should be taken to see that foreground and background are not widely separated, otherwise objects close to the camera will look washed out and the background will become inky.

The Pathe-Lite is basically similar to the "barlight" which has been enjoying such a vogue in America during the past two years ; but it embodies an improvement in that the reflectors are on swivel mounts. This enables better direction of lighting in close-ups. The price is cheap enough to make it an attractive accessory for most nine-fivers and, in addition to its normal use, it needs very little modification to adapt it for titling.

TRY A CIRCLE MAGAZINE

All over the U.K.—and abroad as well—*A.C.W.* Cine Circles have been an invaluable means of linking lone workers together. But unlike the cine club, whose membership is usually large enough to allow for loss of interest by one or two of its number, the cine circle is dependent on each and every member being active and promptly passing on notebooks and other items in circulation.

Delays in going the rounds bring an attendant decline in interest so I commend the 9.5mm. Cine Circle No. 8 for meeting the problem of the dilatory member who may be the weak link in the chain. Instead of circulating a notebook, this circle despatches a circle magazine to all members. Interest and enthusiasm have increased to such an extent that the Circle now has about 40 members, many of them overseas, and their magazine averages 30 pages or so each month.

If this idea sounds costly, let me hasten to add that it works out cheaper than postage on the notebook ! Two members share the task of typing and duplicating the copies each month, and costs are shared equally among all members.

Such a large magazine is not necessary for smaller circles, and I earnestly commend the idea to Leaders who need a revival of enthusiasm. If you'd like further details, drop me a line and I'll gladly supply them.

VARIABLE SHUTTER

A variable camera shutter, which can be adjusted to vary the duration of exposure at any camera operating speed, has been patented by D. K. Tole, S. V. Cronin and Specto Ltd. The two arcuate shutter blades pivoted together at one end, are separately driven so that the other ends oscillate across the space between the lens and the film. By varying the times of the passage of the two blades across the exposing aperture, a wider or narrower "slit" can be secured in much the same manner that a focal plane shutter varies exposure speed. A simple movement of a lever backwards or forwards is all that is required to make the adjustment.

Also newly patented, by Paillard of Switzerland, is a camera device that provides an audible signal when the end of the film is reached.

You've Got To Be Tough!

Junior movie makers, school groups and school teachers are invited to tell us about their activities—about the film they are making, the film show they have presented, the organisational matters in which they are involved, the gadget they have invented . . . anything that has a bearing on cine work.

The young film maker is usually a tough film maker. You've got to be tough to emerge smiling from the physical hazards which high spirits lead you into. For example, if you're filming a fight at the top of a hill, with your camera stationed at the foot, and the protagonists come hurtling down and bowl over cameraman, camera and tripod, you've got to take it all in your stride—or, rather, *their* stride.

That's what happend to 16-year-old Anthony Shiel, of Barking, a little while ago. The camera, a Kodak BB, survived. It also survived its owner's ambitious quest for startling angles in an earlier film. "I suppose I was a bit *too* ambitious", he says, "for that time I nearly got drowned".

The way to a likely looking perch on a pier involved hanging from a girder with one hand and clutching his camera in the other, a boiling sea below. Said boiling sea duly received him, but again the camera came to no great harm, a healthy respect for valuable property compelling him to hold it over his head after the first shock of immersion.

Taut Production

It is unfortunate that the element of danger is not apparent in the film—*Time and Tide*, 100ft.—which is nevertheless a taut little production which rated three stars in the 1953 Ten Best. Two boys clamber about on the struts of a pier. One of them injures his knee, and his companion scrambles away to get help.

He seems to move off seawards but in the next shot is seen jumping on to the sand—shot of him preparing to jump, cut to him spreadeagled on shore. He nips off, gets a boat and rescues friend. But we cut abruptly from boys in boat to boys happily licking icecream on shore in happy conclusion of the adventure.



Tough looking character seems to have been up to some dirty work—a scene in the making from The Owner, *by King's College School Film Society, one of the most successful and prolific of grammar school film units.*

But though peril is never suggested and the need for rescue by boat is improbable, as an exercise in making a film in a confined setting with limited footage, *Time and Tide* certainly has its points. It has a definite air about it, with plenty of close-ups and a discernible rhythm in camerawork and cutting.

Like almost every other amateur movie maker, Anthony Shiel's aim is to secure a Ten Best trophy. He has made a good start on the road to success, but even when a film is completed, there is still the chance of accident wholly unlikely to inflict older film workers — the upsetting of lemonade over the projector, for example. But the collapse of a proscenium on the front row of the audience is a surprising diversion which is perhaps not exclusive to the junior showman.

Of course, in recounting the things that went wrong we're presenting an unbalanced picture. Most of his cine experiences, says Tony, are happy ones, and "while the others weren't funny at the time, I can laugh at them now". But the fact remains that the young movie maker needs to be tough. The leading player in Shawlands Senior Secondary School's *Lazy Daze* hurled himself quite literally into his part, Mr. James Mann, master in charge of the film group tells us, "and at one point damage both to himself and the school building was narrowly averted".

But however boisterously chaotic it may be in the production stages, school film making is no haphazard affair. The class eagerly discusses the treatment, writes the script and carefully edits, discreetly guided by the teacher in charge. In the writing of the script for *Lazy Daze* (160ft., 16mm.) this Glasgow school group of 16-year-olds compressed ruthlessly says Mr. Mann in his engaging report. "We found", he continues, "that our brilliant ideas didn't add up to much after all. Then began the *long and laborious* business of expanding what was left, but by now

ideas were coming more freely, and *slowly* we reached the final script . . . The children showed *amazing stamina* in hammering it out !"

The italics are ours. That toughness again, you see. It paid dividends, for the sheer zest of the film leaves many old hands at the post—and the grasp of the film medium evidenced by the picture would do credit to many an experienced adult.

Right Through Floor

A loafer whose face turns into a clock dial when the boy late for school asks him the time ; the exuberantly wielded cane which drives the culprit plumb through the floor—or appears to do so through intelligent cutting : after the swish of the cane there is a cut to the boy's startled head peering out through the floorboards against a background of his classmates' feet ; the pursuit in ponderous slow motion of the naughty boy, dazed after he has blown up a master and himself, by a posse of masters, gowns threateningly flapping . . . these are some of the highlights.

Brisk cutting and bright invention have kept the pace lively throughout, and some of the gags are quite ingenious. "Trick effects", says Mr. Mann, "were used mainly in an attempt to underline the point that we were telling a story by means of a *moving* picture, and for the same reason we denied ourselves the use of orthodox titles as a device for avoiding awkward gaps in the unfolding of events".

Enthusiasm

Enthusiasm was enormous, and the film was shot at a "ridiculous pace"—"even we blushed at our own temerity". The actual shooting had to be a rush job, as it is with many clubs when difficulty is experienced in assembling the cast. Shawlands had no bother with the players, filming being confined to the lunch break, but the camera (a Bolex) and the rest of the gear were loaned for a week only. But a tight script facilitated improvisation when lack of time made it impossible to treat a sequence exactly as written—they could see at a glance how the new material would fit in.

Rigorous Routine

Mistakes and mischance inseparable from shooting at speed were largely minimised by a rigorous routine. "Each day's log of shots was transferred from the shooting script to the script proper and a back-log of shots not overtaken was also kept up to date. In addition, where a sequence seemed to be too slight when shot, as compared with the written version, an occasional extra shot was taken.

"Similarly, where, during the actual shooting, ideas occurred to one for pointing a sequence by appropriate intercutting, these were also noted in the script for editing purposes. This method of keeping up to date proved invaluable during editing which was done about three weeks after, when many minor points might have been forgotten." Is it so very remarkable that films made by schoolchildren should be better technically than those by many an older worker when the sheer hard grind of film production is so gaily undertaken ?

Equipment

Equipment ? The use made of it also reflects discipline and method. "Camera : made use of normal and wide angle lenses, but we avoided the telephoto, though tempted by it : film speeds used were 8, 16, 32 and 64 f.p.s. ; camera on tripod wherever possible ; exposure meter for all shots ; all close-ups and medium close-ups were measured before focus was set ; *camera* rehearsal before shooting.

"Interior shots were taken in rooms with fairly large windows, two 3-light photofloods stands being used mainly as fill-ins, 'dramatic' lighting being avoided as unsuitable for the theme." Indeed, only one thing seems to have been forgotten : production stills. They propose to remedy that when they make their next film, funds for which they owe to the great success of this one with local audiences.

It is not only in films by boys that robust action predominates. It is sufficiently a feature of girls' films, too, for the theme of an eight minute film now being made by boys and girls of the German Nidda Realgymnasium to be regarded as unusually sensitive.

Ballet Fantasy

In *Resignation* (Agfacolor and monochrome) a typist dreams of becoming a ballerina but is too shy to confide her hopes in anyone. Going out to a meadow after she has finished work, she puts on her ballet dress and surrenders herself to her dreams, dancing to an orchestra that only she can hear. Then reality supervenes and she makes her way dispiritedly home.

The Nidda group's first film, *Schulersorgen*, made early in 1953 on more familiar lines, served its purpose of stimulating interest in movie making, but while the school board regard their activities benevolently, they offer no financial help, all of the equipment being privately owned. The father of the boy who owned the camera has apparently been sufficiently impressed to buy him a projector and tape recorder, largesse which finds its way to school, but the children pay for the film stock they use.

F.C.S. Regional Groups

The F.C.S. is troubled by the difficulty of persuading members to attend even London meetings. The last quarterly film show really will be the last, for—the Federation lament—"to say that it was poorly attended would be a gross understatement", and it is not proposed to ask willing helpers again to provide a film show for rows of empty seats. But could it not be that the programme was not sufficiently inviting ? Principal item was local Coronation festivities by three different groups—and there can be few things more out of date than last year's newsreel. A Federation scribe who attended in duty bound points out that the prospect of seeing the films reduced him to despair.

But the success which is attending the formation of regional groups augurs well for the Federation's continued growth and influence. A Midland region has come into being following a meeting of representatives of Birmingham societies and six other societies (details from Mr. G. C. Hooson, 47 Bunbury Road, Northfield, Birmingham 31), and a Southern region has been formed under the chairmanship of Mr. W. H. A. Jackson, 12 Chalcot Crescent, Regents Park, London, S.W.1.

WE TEST THE NEW APPARATUS

Simplified Design but No Skimping



MICRON XXV SOUND PROJECTOR

This 16mm. sound projector by Microtecnica of Turin, is a single case instrument which has been simplified in the interests of price, yet its performance would do credit to a much more costly machine. The cover forms the speaker case, which unclips and lifts off.

The projector is sturdily made of die castings, nicely finished in a coppery-brown wrinkle enamel, and is of the now familiar "left-handed" design, the film path being on the left side of the machine as it faces the screen. The virtue of this on a 16mm. machine is that it brings the sound track position on the "outside" and so simplifies the design of the sound head.

A 750 watt biplane filament pre-focus lamp is used, and the current trend of using a lamp of mains voltage is followed. It does away with a heavy and bulky transformer for the lamp, but makes for a rather lower lighting efficiency because of the larger filament of the lamps of our mains voltages.

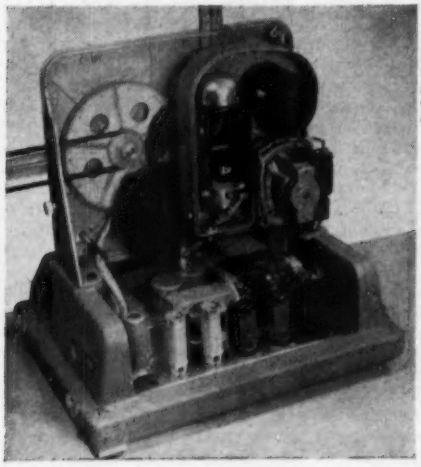
The spool arms fit into slots in the mechanism casting—a simple but efficient means of fixing them. Fixed retainer rollers hold the film on the sprocket, with about five teeth in engagement, ensuring positive drive even of damaged film.

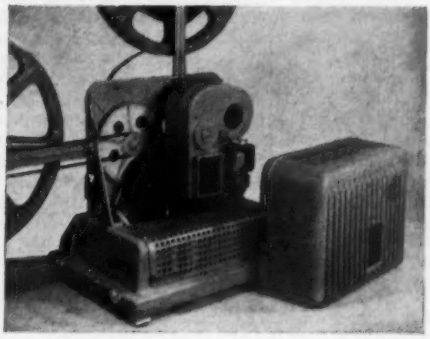
Both front and back plates of the gate are readily removable for cleaning, and—unusual feature—the two side runners are also removable. These side runners are made of spring steel (very hard), and act as edge guides to prevent sideways weave of the film. A good point is that were these edge guides ever to show signs of wear, they could be replaced with new ones in a couple of seconds.

We found the gate plates were a little awkward to remove and replace in a hurry, because there is not very much room to manipulate them, and the side runners tend to fall out as well if the plates are moved clumsily. However, a little practice overcame this difficulty.

The intermittent motion is of the two-cam type, one for the up-and-down movement of the claw, and a second cam for the in-and-out movement. To offset the loss of light through using a reflected light optical layout and a large filament mains voltage lamp, the intermittent motion has a very quick pull-down. This allows relatively small angle cover-up blades to be used on the shutter—an essential if the minimum of light is to be wasted during the "move-on" periods.

The shutter is of the two-bladed type—of course with equal angles of the cover-up and flicker blades—and not the more usual three-bladed one which would waste a little more light but which is generally preferred for its ability to give less flicker at the slower speed of silent projection. However, providing the light intensity is not excessive (that is, providing the screen size is not too small) there is negligible impression of flicker at silent speed, and of course even less at sound speed

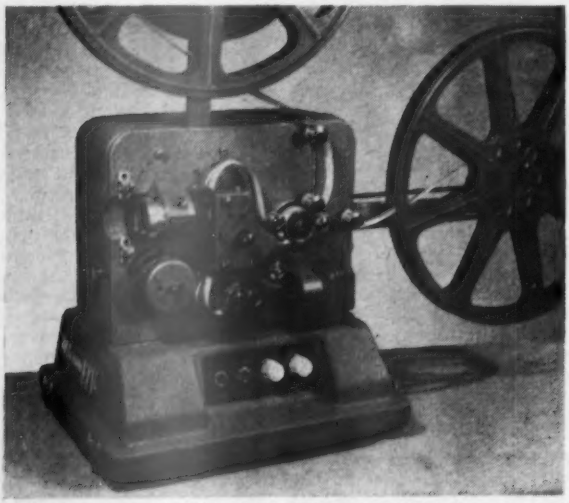




Accessibility of working parts and neat design are features of this machine. The amplifier fits in a base casting only 4in. high. As seen on left, the fan produces a downward draft on the lamp instead of the more usual upward current.

where there are the requisite 48 cut-offs per second even with the two-bladed shutter.

Framing is non-optical. The sound drum is freely rotating and has a solid flywheel on the inside end of the same shaft. We found sound drum and flywheel to be perfectly balanced, coming to rest at quite random positions, as they should do when tested by spinning.



The film path runs on the left-hand side of the machine, which brings the sound track to the outside position and so simplifies the design of the sound head. The path along which the film should be threaded is embossed on the machine.

The sound track on the film overhangs the edge of the drum —hence the "left handed" layout. The film is held taut around the drum by a sprung roller which helps to smooth out any "sprocket ripple" from the film being pulled by the sprocket. The motor is series wound with a two-speed centrifugal electrical governor ; exact silent or sound speed is chosen by flipping a lever one way or the other.

Camshaft and blower shaft are driven through a miniature V-belt. A small helical gear on the camshaft drives a very large gear, apparently made of solid nylon for smooth running, with a moulded-in centre boss for strength. The virtue of a very large gear driving the sprocket which controls the pull of the film round the sound drum is that gear "chatter" on the large diameter of the gear becomes negligible at the much smaller diameter of the sprocket. The sprocket below the gate is driven from the large gear, ensuring a minimum of backlash between the two, and hence smooth sound.

The light beam passes through a hole in the mechanism panel on to a 45° mirror, which reflects it on to the gate —a neat arrangement but entailing some loss of light at the reflecting surface. A centrifugal fan at the top of the lamphouse produces a downward draught on the lamp. This is rather unusual and apparently contrary to the lamp manufacturers' recommendations, which suggest an upward draught for best lamp life. However, the fast revving fan produces a strong air blast, and in our tests the arrangement seemed to work quite well.

The lens on the machine tested was a bloomed 50mm. f/1.5 Supernitor, apparently made by Microtecnica, but we understand that the machines sold in this country will be fitted with Taylor-Hobson lenses. The light output, measured from a 3ft. picture, averaged 14 foot candles, the evenness being good, giving a standard screen brightness of 10 foot lamberts on a 3ft. 1in. wide white matt screen, or a 5ft. wide silver screen, or a 6ft. 1in. wide glass beaded screen, entirely adequate for large rooms and halls of moderate size.

Some increase in light can be obtained, if a transformer of 850 or more watts rating at 110 volts output is available, by using the Micron projector set for 110 volts and fitting a 110 volt 750 watt lamp instead of the usual mains lamp. This is worth remembering if a large picture has to be shown.

The projected picture was sharp and steady, although with the f/1.5 lens the contrast was a little lower than average due to slight flare in the extremely wide aperture lens. The focus point remained constant throughout, the long gate runners no doubt helping to hold the film flat.

Sound was very satisfactory. The amplifier, beautifully laid out and very well made, has been designed around the latest types of B7G (all glass) miniature valves. Two 6BW6s in push-pull give about 10 watts output. Negative feedback from the output transformer to the second valve is provided for improved sound quality.

No Mains Hum

The electrical system has in no way been skimped. The 6v. 3w. exciter lamp is fed with rectified and smoothed D.C., thereby completely avoiding the mains hum that occurs with an exciter fed with A.C. mains —a notable point in a medium priced sound projector. The wooden cover in which the loudspeaker, a 10in. Goodmans (made in England), is fitted acts partly as a bass reflex cabinet.

The take-up spool is driven through a neat rawhide slipping disc running in the V-shaped groove of a pulley. The pressure between the two depends on the weight of the reel. So as the reel fills up and gets heavier, more drive is applied to it—a new variation of an admirable principle. Films can be rewound on the projector, either with the motor (though we found this rather slow), or

by fitting a small handle (provided) to the spool arm.

When silent films are projected at 16 f.p.s. the cooling of the lamp is naturally reduced. (With any projector, the volume of air from the fan at silent speed is two-thirds of that at sound speed, and the air pressure is reduced to about half.) The manufacturers candidly admit that the cooling is not really sufficient for prolonged showing of films at the slower speed without overheating the lamp. They therefore recommend that the 750 watt lamp should be replaced by a 500 watt one for silent showing.

The switching of the mains is so arranged that the amplifier must be on before the motor and lamp can be switched on. The amplifier must therefore be on when silent films are shown, but this cannot be helped because the motor is fed from the transformer which also feeds the amplifier.

Although there has been some simplification—in the right places—to keep the price down, in the important film handling and sound reproducing parts of the Micron XXV there is practically no evidence of compromise. We found it entirely satisfactory on both sound and picture, and the sturdy simplicity of the mechanism gives promise of reliable operation and long life. The design is sound and the workmanship good. Price: £165.

TAPE SPLICER

It is rather odd that, although so many tape recorders are available now, there should be no tape splicer. Perhaps it is because its fullest use lies with the film maker, whereas recorders have made their way into many other spheres besides cine. So it is not at all odd that the first splicer to make its appearance here should be due to the enterprise of an enthusiastic tape recorder user.

The managing director of Multicore Solders Ltd., who make it, tells us that it was after waiting five years for a British firm to supply the deficiency that he decided to go ahead himself; and he claims that their Bib recording tape splicer embodies the best features of five U.S.A. makes.

Cellulose tape is used, and we found it easy to make strong joins neatly and quickly. The splicer, of nickel plated brass, is mounted on a flock sprayed baseboard, with a recess for the razor provided. It can also be mounted directly on the deck of a recorder. Two pivoted clamps lock the ends of the tape in position so that they overlap slightly. They are then trimmed by drawing the cutter across them along a diagonal guide that traverses the tape channel. The Cellulose tape is then pressed on to the two pieces of recording tape and, when the join has been firmly made, the cutter is drawn along slits traversing the tape channel, so trimming off any pieces of cellulose that may have been protruding from the sides of the tape. Price: 18s. 6d.

EASY LOAD SPOOLS

It's not easy to design a spool that offers something new, but Actina have succeeded with their new Easiload spools, available in duralumin and transparent plastic. They effectively combine strength and lightness with freedom from fumbling, being fitted with clips which spring back on to the ends of the film and secure them firmly to the centre of the spool. The duralumin spool is given added rigidity by having ribbed struts. Its rims are satisfactorily burred and the only minor criticism is that the easiload device is placed between two struts which hampers feeding the end of the film to the spring clip until you get used to the feel of the thing. The transflex spool is free from this drawback and is supplied with the useful embellishment of a labelling slip on the side, easily readable through the transflex can. Both types are available in all gauges: 200ft., spools 3s., cans 2s. 9d. (no cans for 9.5mm. transflex); 300ft. (not 16mm.), spools 3s. 9d., cans 3s. 9d. (8mm. cans 4s. 3d.); 400ft., spools 4s. 3d., cans 3s. 9d.

News from the Societies

Reports received by the 18th of each month will appear in the following issue. Club stills are always welcome. *(Address on page 1047.)*

Spotlight

Sales tax on cine equipment brought the big debate of the 1954 conference of the **Federation of New Zealand Amateur Cine Societies Inc.**, reports John F. McDonald, Secretary of the Wanganui Amateur Cine Society Inc. The outcome was a resolution asking the Minister in charge of Customs to abandon sales tax on cine equipment intended for amateur use.

The Federation membership claims 80 per cent of the country's cine societies, representing 21 affiliated clubs. To secure closer unity, the Wellington club volunteered to produce and publish a magazine for free distribution to all members, an offer that was gratefully received.

One of the organising touches that most impressed Mr. McDonald was the efficient layout of the conference hall. Arranged in a semi-circle round the officials' table were numerous small tables and chairs, each labelled with the names of the clubs represented at the meeting—a useful system that allows easy identification and speeds up the conference.

All the proceedings were filmed by Mr. B. Appleyard, a prominent N.Z. enthusiast, who worked with a battery of three sets of photofloods. It is a brave man who films other amateurs who generally think they know more than the man behind the camera; but Mr. Appleyard was the centre of admiration with a professional dolly that made intricate shooting comparatively easy.

For the record, the Federation heard satisfactory reports about the distribution of the A.C.W. and A.C.L. Ten Best, and from Kodak's came an offer to copy the N.Z. Five Best so that they could be sent on circuit to all N.Z. clubs.

The conference ended with the premiere screening of the N.Z. Five Best. The premier award went to Mr. Rowan Guthrie, of New Plymouth, for his 18-min. 16mm. s.o.t., *Rugby Brand-Midhurst*, a documentary on the Midhurst Dairy factory, made as a tribute to his father. The other four were Mr. B. Appleyard's family film, *Design for Giving*; *The Ardent Fisherman*, a 16mm. comedy in Kodachrome with some well received slapstick; *Holiday*, also in 16mm. Kodachrome, with some commendable fishing scenes; and a mystery drama, *Once Upon a Tide*, which impressed Mr. McDonald more than any other entry. The 1955 conference will be held at Wellington.

On the Way

Hammersmith C.C. are to produce a 400ft. production on 16mm. this year as part of a lively programme that includes film shows, discussions, lectures and members' films criticism

nights. A recent show included the screening of 800ft. of 16mm. Kodachrome exposed by a member in France and Spain. The Group meets each Tuesday and new members are welcome. (Sec., T. P. Honnor, 22 Shepherds Bush Road, Hammersmith, W.6.).

Grasshopper G. (**Walton-on-Thames**) are to make another pixilated comedy, based on the experiments carried out for *Two's Company*. Robin Prentice and John Daborn are scripting, and special music is being composed by Conrad Wagner. Shooting will begin early this year, probably at a studio in Barnes. The film will be about 6 mins. long and workers—and enthusiasts with money to invest—are wanted. In the first issue of its Newsletter, the Grasshopper Group claim to have, "plodded on in a simple modest way." This hardly seems a fitting description for a group that has made such an impact in a short time; nor when measured against its current production, *The Battle of Wangapore*, a colour cartoon with lip-sync. This must be one of the most ambitious films of its kind ever attempted by amateurs. It has been in production for two years with yet another year's work to do—all for eight minutes of screen time. A display of eight panels of drawings and photographs demonstrating the methods being used in the cartoon was put on at the Royal Photographic Society's exhibition of Kinematography. (Sec., Mrs. Jean Clark, 13 Spring Gardens, Garston, Herts.).

Potters Bar C.S. want a supply of that gainful commodity—ideas for a film. Requirements: no sync. dialogue; length, between 350 and 800ft. 16mm.; must not give offence to anyone; three or four main characters, and 7 or 8 others; accessible locations; not too many trick effects. Cash? Well, for a start, £11 12s. 9d. was raised at the annual dance. For the rest, contact the secretary, Mr. P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.

Ray A.C.G. (**Altrincham**) may shoot their next feature on 8mm. Scripts have been discussed and ideas are invited. All three gauges were represented in the club competition—400ft. on 8mm., 1,000ft. on 9.5mm. and 1,100ft. on 16mm. Four neighbouring clubs sent representatives and films to the "At Home". The programme comprised *This Man Is Wanted* (Warrington C.S.), *Magic* (Cameo C.C.), *Reflections* (J. J. Butterworth, of Sale C.S.), *Sensemaya* (Solo Films), with the Ray A.C.G. short film and a member's production, *Destination Lucerna*. (Sec., R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Ches.)

Sutton and District C.S. have made a large purchase of short dated film at a low price and, in consequence, are able to plan an ambitious shooting programme of four films—one silent on each gauge and a 16mm. sound stripe production. All gauges were represented in the six entries for the annual club film competition, judged by a member of the I.A.C. panel of judges. The award went to the 16mm. Kodachrome *North Wales* 1954 which will be shown on 17th Mar. when the plaque will be presented. The Society has affiliated to the I.A.C. and a programme from their library, including A.C.W. Ten Best film, *Account Settled*, is being shown in Feb. Recent visitors attended from Wimbledon and Croydon Cine Clubs and brought some 8mm. films that impressed members. (Sec., Mr. F. W. Platell, 27 Lynwood Drive, Worcester Park, Surrey.)

Wakefield F.S., having recently formed a production committee, have made an ambitious choice for their first 16mm. comedy. The story revolves round a man who unwittingly attracts a poltergeist into his flat and then finds it easier to put up with him than to dispose of him. With such unlimited scope for trick work, a script has been carefully prepared allowing for such eventualities as custard pies being flung about by the poltergeist, and sets include the flat, a tailor's shop, a public bar and a golf course. Shooting should start shortly and, although it has not been decided what filmstock to use, experiments in home-processing and reversal of negative film have been going on behind darkroom doors. New members, and particularly anyone who owns a Bolex Special, should contact the Secretary, Mr. K. Helme, 60 Doncaster Road, Wakefield, Yorks.

In Production

Ace Movies have apparently been highly infected by their experiences of the Orient. The latest missive from Thornton Heath states: "Hon. hiatus indicates the beautiful Sakura San will be very old lady by time film *Sakura* is finished. Disreputable unit of highly trained Ace specialists regretfully found that unworthy film could not be completed in time to be one of A.C. Celestial W.'s Most Important Ten of 1954. Dilatory unit's distress means pushful unit's joy. Number Eleven film can now move up one!

"Procrastinating production unit schedule *Sleeping Beauty* for future effort. Hope theme more in keeping with mood of Ace specialists. Script from the original Persian legend. Hon. Disgusting publicity hound now studying Persian vernacular. Vacancies occur for meditative members with a knowledge of Omar Khayyam. Studio at Dunmow Hall, Station Road, Barnes, S.W.13, is open on Saturdays from 3.30 p.m. for anyone wishing to have a quiet browse around the premises. Correspondence, which will be dealt with all in good time should be addressed to Mr. Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey."

Ardleigh House (**Hornchurch**) suffered near disaster when recording the optical sound track for the 16mm. s.o.f. *Samaritan*. The recording was made direct on to film, without intervening discs or tape, and using home-made equipment. The first reel was recorded after many rehearsals and seemed to go well; but when the sound camera was opened afterwards, the track negative had already run out—and no-one knew where! The alleged 400ft. of raw film was checked, and found to be 350ft. Placing themselves "in the hands of chemistry and the gods," as one member described it, another 50ft. had to be recorded to match what had already been done and without making too much of a jumble of the sound track. Shooting proceeds apace on *Close Your Right Eye*, and *Husband's Choice* is being edited. (Sec., Mrs. K. M. Gillham, 2 Parkstone Avenue, Hornchurch, Essex.)

Centre F.U. (**Richmond**) are now editing *Tell-Tale Time* (16mm.), described as a psychological drama. An interesting talk was given on the Production of the Documentary, profusely illustrated with films. There has been an influx of new members lately, and anyone else who is interested will be welcomed. (Sec., Miss Patricia Green, 43 Deanhill Crt., East Sheen, S.W.14.)

Coventry F.P.U. have been dogged by misfortune and have abandoned their "trio" film in favour of three separate productions. Exteriors of all three films have been completed and interiors are being shot. Members have made their own dolly and hope the tracking shots will add to quality. The winter programme includes a tape recording evening, and a filming evening when members who want to act will go before the cameras. There was a full house for the Ten Best, rated of a higher standard than in previous years. (Sec., Mr. J. Allibone, 2 Northey Rd., Holbrooks, Coventry.)

Newcastle and District A.C.A. have been held up in the production of *Cottage in the Country*, which was to have been completed in the summer. Members have been busy with other things and there has been difficulty in finding a suitable setting close to the town. But it's an ill wind . . . Another room is nearly ready for use at the club premises and this will allow more scope for onlookers whose numbers have always had to be limited when shooting in soneone's private house. The year finished with a social evening handled by the ladies, and a debate on "sound or silent for the amateur". (Sec., George Cummin, 143 Bayswater Rd., Newcastle-upon-Tyne.)

Walthamstow A.C.C. hope to finish their 16mm. comedy *An Actor's Life For Me* early this year. Several trick effects have been produced using a matt box made by one of the members. Work also progresses on a 9.5mm. comedy, *Housewife's Choice*, also planned for completion in a month or two. At the Ten Best show, when Alfredo Campoli, the concert violinist, attended, shots were taken of the audience for use in *An Actor's Life*. (Colin Pearch, 44A & B, West Avenue Road, Walthamstow, E.17.)

Work Completed

Cannock Chase C.C. have been chasing production records. On 17th Nov. they decided to make a film for the Ten Best competition. A script was prepared for the next meeting, shooting began several days later and, in mid-December, the club wrote for a Ten Best entry form. It will be interesting to see how speedy off-the-cuff shooting, as much of this must have been, compares with the more leisurely planning that goes into most productions built round a story.

The subject of the film, entitled *Ten Minutes to Zero*, could hardly be more fitting—a race against time to deliver a newsreel to a cinema. It seems to follow the vogue of *Genevieve* by starring ancient vehicles, in this case a 1928 vintage Austin car, and a broken down van. One scene concerns a dash with a car which is claimed to

be the road equivalent of *London to Brighton in Four Minutes!* It was shot at one frame a second and the camera was hand held as there was too much vibration when it was bolted to the car. The owner of a local cinema allowed the Group to film in the operating box and in other parts of the building, thanks to the Group having a secretary who is also the cinema's co-chief.

The Club now meets at the Hednesford Working Men's Club, Market Street, Hednesford, where new members are welcome any Wednesday evening. A visit is to be made to see Cinerama in May. (Sec., Mr. E. Poxon, 8 Hednesford Road, Heath Hayes, Cannock, Staffs.)

Crawley F.U. held the public premiere performance of *Mr. Pringle's Present* on 17th-18th Dec. Work on the film started in March, shooting began in May and the last shots were put in the can in early November. Now the comedy is with *A.C.W.* among other Ten Best entrants. Present production is a 16mm. film about the Crawley Community Association. (Sec., Mrs. Rosaline Howe, 9 Hollybush Road, Crawley, Sussex.)

City Films K.S. (Sheffield) shot 430ft. at 24 f.p.s. of the Queen's visit. Shots of troops lining the route, bands, guard of honour and crowds build-up to the Queen driving past, and thence to the Town Hall where three cameramen were on duty. Scenes inside Hillsborough football ground recorded the remarkable formation display by school children, which included a Union Jack and "Welcome to Sheffield". Other shots of the visit are linked in this framework, and a commentary, with music and effects, has been produced. Experiments with s.o.t. for the 16mm. *News Review* yielded "spot on" sync. (Publicity Sec., Mr. E. R. Wilson, 10 Asline Road, Highfields, Sheffield 2, Yorks.)

Crest F.G. (Bedford) worked to a six weeks schedule producing a 25-minute film about the Bedford Eggle's Football Club. It was called *Eagles Ascend*, but as the club didn't have a win in its first seven games, the second half of the title was removed! Needless to say, the Eagles then started winning. The film was shown as part of a two-day programme, "Calling all Sportsmen". A successful experiment was also made running sixty minutes of local newsreels in continuous performances from 6 p.m. to 11 p.m.—"The Show of the Hour" —at an admission charge of 1s. One of the next ventures is an olde tyme film show, complete with beer-soaked pianist. And, of course, the Group is arranging for the coming National Amateur Film Viewing Sessions to be held at Bedford. (Sec., Mr. S. H. Draper, 27B Pemberley Avenue, Bedford.)

Kingsway Film Unit have also been in the running for production records with their comedy *What Maidens Loth*. It was made in association with King's College London Union Society, and was photographed and edited in three weeks. Although a little more work is planned to make it suitable for a wider audience, it received its first public showing with that of *Inner Circle* at King's College, and was given an enthusiastic welcome. *Inner Circle*, while it held its audience and was praised for its technique; subject matter and treatment came in for criticism. Casting difficulties have held up the Paris group's production, provisionally entitled *Hook, Line and Sinker*, but a brief documentary on an obsolescent type of Parisian bus is being made—a companion, perhaps, to *London Tram?* Enquiries to Mr. J. M. Anderson, 14 Chase Hill, Enfield, Middx., or to W. H. Johnson, chez Godchot, 6 Rue du Vieux Colombier, Paris 6e.

Notes and News

8mm. Cine Circle No. 3 are holding a holiday film competition. Each member is contributing, and everyone is voting on the others' films. Circle Leader Hugh Orr has offered to make a special leader for presentation to the winner. An innovation is the circulation of criticism sheets, which are completed after members have seen the various films going the rounds. In addition to the folio, films, leaflets, a tape recording, and even a gramophone record (accompanying one member's film), go to each member in turn, several of whom now take a hand in the running of the circle. One, for example, looks after maintenance of the box and another locates other Circles' earlier rounds. Communications to Mr. Stanley A. Bennett, 5 Loxley Ave., Shirley, nr. Birmingham.

Australian A.C.S. took advantage of the arrival of the Hollywood location team working on *Long John Silver* to invite script writer Martin Lee Rackin, and his wife, to talk to members. Mr. Rackin, who is also working on 26 *colour* television features, is a keen amateur cinematographer. (Sec., Mr. R. F. Burgess, Box 1463, G.P.O., Sydney.)

Australian 9.5mm. M.C.'s film competition on the theme "One Sunday Afternoon" brought a mass excursion into comedy. In the Open

Where to See the 1953 Ten Best

BELFAST. 21st, 22nd Jan., at 8 p.m. Presented by Belfast C.P.A. Cine Society at the C.P.A. Minor Hall, 47 Howard Street. Admission free, tickets from the General Secretary, C.P.A. Cine Society, 47 Howard Street, Belfast.

NOTTINGHAM. 22nd Jan., at 7.30 p.m. Presented by Triad Film Unit at Swain Memorial Hall, West Bridgford. Admission by programme 2s. from Miss J. Booth, 4 Watcombe Circus, Sherwood, Nottingham.

LYTHAM ST. ANNES. 28th Jan., at 7.30 p.m. Presented by Lytham St. Annes Cine Society at Ansdell Institute, Woodlands Road, Ansdell. Tickets 1s. from the Secretary, 23 Ansdell Rd. N., Lytham St. Annes.

GLASGOW. 29th Jan., at 7.30 p.m. Presented by Glasgow Pearce Institute Amateur Cine Club at Pearce Institute, Govan Cross. Tickets 1s. 3d. from H. J. Blackie, 53 Selkirk Avenue, Glasgow, S.W.2.

WALLASEY. 28th, 29th Jan., at 8 p.m. Presented by Wallasey Amateur Cine Club at Manor Road Memorial Hall, Manor Road, Liscard. Tickets 2s. (children 1s.) from Miss Kay Barlow, 19 Elgin Drive, Wallasey.

HEBDEN BRIDGE. 8th Feb., at 7.30 p.m. Presented by Hebden Bridge Literary and Scientific Society at the Little Theatre, Holme Street. Tickets 2s. from K. T. Crabtree, 6 Market Street, Hebden Bridge.

HEXHAM. 11th Feb., at 7 p.m. Presented by Hexam & District Amateur Cine Society at The Abbey Institute. Tickets 2s. from the Hexham Courant Office.

MABLETHORPE. 18th Feb., at 7.30 p.m. Presented by Montana Film Society at the Old Age Pensioners' Hall, Waterloo Road. Tickets 1s. from Miss K. Staples, 2 Yorkshire Villas, Seaholme Road, Mablethorpe.

BRADFORD. 23rd. Feb., at 7.30 p.m. Presented by Bradford Cine Circle at Southgate Hall, Thornton Road. Tickets 1s. 6d. from A. C. Whitehead, 58 Pasture Lane, Clayton, Bradford.

BERKHAMSTED. 25th Feb., at 7.30 p.m. Presented by Berkhamsted Amateur Cine Club at St. Peters Hall, High Street. Tickets 2s. from Miss B. M. Nethercot, 46 Meadow Road, Berkhamsted, Hertfordshire.

SKEGNESS. 25th Feb., at 7.30 p.m. Presented by Skegness Photographic and Cine Society, at the Baptist Church Hall, Beresford Avenue. Tickets 1s. 6d. from J. Calladine, 142 Drummond Road, Skegness.

MONTROSE. 28th Feb., at 7.30 p.m. Presented by Montrose Photographic Club at the Melville Hall. Admission by programme 2s. from J. C. Anderson, 85 Bridge Street, Montrose, Angus, Scotland.

DOVER. 1st. Mar., at 7.15 p.m. Presented by Dover Film Society at D.H.B. Social Club Hall, Slip Passage. Tickets 1s. 6d. from Miss J. M. Simmonds, 1 Knights Way, Dover, Kent.

ILFORD. 6th Mar. at 3 p.m. and 7.30 p.m. Presented by Ilford New Era Film Society at the Little Theatre, High Road. Tickets 2s. 6d. from G. A. Cliff, 8 Cranbrook Rise, Ilford, Essex.

WORTHING. 12th Mar., at 7.30 p.m. Presented by Silsex Miniature Theatre Society, at Worthing Youth Headquarters, Portland Road. Tickets 1s. from P. R. Everett, 71 Greenland Road, Durrington, Worthing.

PONTEFRACT. 16th Mar., at 7.30 p.m. Presented by Pontefract & District Amateur Cine Society at Wordsworth's Cafe. Tickets 1s. 6d. from Green's Photographic Shop, Salter Row, Pontefract.

HERTFORD. 18th Mar., at 7.30 p.m. Presented by Hertford Grammar School Cine Society, at Hertford Grammar School. Tickets 1s. 6d. from H. W. Martin, The Grammar School, Hertford.

KINGSTON. 19th Mar. at 3 p.m. and 8 p.m. Presented by Kingston Cine Club at Public Library Lecture Hall, Fairfield West. Tickets 2s. from A. C. Seward, 6 Southmont Road, Esher, Surrey.

HEMEL HEMPSTEAD. 24th Mar., at 7.45 p.m. Presented by West Herts. Visual Aids Group at Southill Primary School Hall. Tickets 1s. 6d. from G. J. Sweetman, Southill School, Hemel Hempstead, Herts.

Movie competition, first prize is an ornamental 400-day clock, with prizes of £10 for best photography, 7 gns. for the best novice entry and 3 gns. for the best documentary. (Sec., R. Tidyman, 8 Barclay St., Waverley.)

Canterbury A.C.S. assured advance publicity for their Ten Best by holding a Press preview three days in advance. Eight reporters turned up and, since then, it has become regular practice for reporters to call at the George Studios for news and pictures. The Ten Best attendance and takings met all expectations and there were favourable comments about the use, for the first time, of the three-way record player and mixer. Special effects record bought for *Kent Week* 1954, were especially useful for *Holiday Boy*. Premiere of *Kent Week* was given at Dover where the film was well received, despite the absence of sound commentary due to technical trouble. (Mr. Anthony L. Field, Long Ashton, 35 Bennells Ave., Tonkerton, Whitstable, Kent.)

Cape C.C.'s recent meetings included the screening of contest entries in which final awards were based on 60 per cent of the judge's marks and 40 per cent of the audience's. The basis of marking was: cinematography 40 per cent, continuity 40 per cent, general interest 20 per cent. At another meeting the club president, Mr. K. F. Howes-Howell, gave hints and tips on filming and projecting. In the Short Films Section, in which each member makes a complete film on a certain subject, the first subject was "The Flower Seller", the next one will be outdoor dancing. (Pres., Mr. K. F. Howes-Howell, Harding Road, Claremont, S. Africa.)

Doncaster C.G. members visited Carlton (Pontefract) C.S. to see films on all three gauges. Carlton members will return the visit. At the Guild's 8mm. film night an instructional golf film was included with members' films. (Sec., Mr. W. H. Heyes, 18 Sandall Rise, Wheatley Hills, Doncaster.)

Edinburgh C.S. had nine entries for the annual novices competition, open to all who had not won an award in any other competition. Winning film was *Fire Station*, made by the treasurer, Mr. J. O. Dawson, about the training and activities of Edinburgh N.F.S. His wife was runner-up with *Ladies' Night*, based on the Federation Postal Programme No. 12. It was shot during the October Hobbies' Exhibition in the Waverley Market and was of particular interest to members of the public at the show. (Sec., Mr. W. S. Dobson, 20 Barnshot Road, Edinburgh 13.)

Hackney C.C.'s 8mm. members surprised enthusiasts of the other gauges with the quality of their colour films shown at the annual exhibition of equipment. New members invited to meetings every Tuesday at 8 p.m., at the Vernon Hall, 23 Hackney Grove, E.8. (Sec., Mr. H. A. Smith, 3 Conyer Street, Bethnal Green.)

Huddersfield C.C.'s novice members had an instructive evening when their films were shown to, and criticised by, their more experienced colleagues. Instructive for everyone was the viewing of the American Top of the Ten Best, highly rated by most members. Other recent events include a dance, attended by 150 people, and a visit from Bradford C.C. who came to see a selection of Huddersfield-made films. (Publicity officer, Mr. C. V. Wilson, 20 Edgerton Grove Road, Huddersfield, Yorks.)

Johannesburg A.C.C. experienced in the autumn what, to many amateurs, would be a dream come true—the gift of 2,000 feet of film, use of a battery of kilowatts, plus electrician, and an invitation to shoot as much material as they wanted about life in a University. Of the nearly 200 scenes taken, highlights were shots of shock waves developing at the nose of an object travelling at Mach 2, and an operating theatre scene at the General Hospital. (Sec., C. H. O. Weavind, P.O. Box 11180, Johannesburg, S. Africa.)

Kimbolton School (Hunts.), has started production of its first film, *Hunt the Bear*, on 8mm. stock. Length will be 100ft.

Kingston and District C.C. had so many films for the annual competition that it was not possible to show them all. All three gauges were represented and, out of the record entry of films, E. H. Barton's 8mm. *Follow Through* came first. Second was a last minute entry, *Family Newsreel*, with microphone comments and sound effects by the author; third was John Daborn's *Paintbox Holiday* on 16mm. colour; and fourth was *April Day*, a creditable first attempt. The judges were Mr. George Sewell and Mr. Ivor Smith. The Christmas Party was held on 18th Dec. (Sec., Miss Margaret E. Turner, 8 Meadowside, Walton-on-Thames, Surrey.)

Leicester and Leicestershire C.S. followed the Ten Best show by booking one of the Ten not included in the public presentation, Adam H. Malcom's *The Catgut Film*. Another meeting was given to screening the I.A.C. prizewinners. The 8mm. members are planning a follow-up to *Nodding Acquaintance*. (Sec., Mr. R. Hill, 43 New Way Road, Leicester.)

Liverpool A.P.A.C.G. members had it rubbed home to them that editing "is the first aesthetic of the cinema" when they went to the recent week-end residential course on the artistic problems of amateur film making, held at Burton Manor College. In attendance were members from cine societies from Bolton, Warrington, Maghull and Lydiate, Ormskirk and Wallasey, and the course was conducted by Mr. Jones, a director for Mersey Films and secretary of the Merseyside Council for Film Appreciation.

For part of Saturday, the course split into three groups, each having to write a shooting script around the College fire bell. These efforts were studied on Sunday and there were surprising differences in approach. One was a psychological thriller; one a comic study of a harassed lecturer; and the third a humorous study of a drunk.

In its normal work the Society remains active. The director of the 16mm. unit, which is working separately from the 8mm. section but using a similar theme for its production, re-wrote the basic treatment three times before calling a script conference. Although little semblance remains of the first treatment, he claims to have stuck to the original theme, form and tempo, and all is ready for interior shooting. The film appreciation evening was devoted to instructional and educational films, and *Song of Ceylon* and *London Can Take It* were studied at another meeting. The annual "Cine Group Entertains" was held in early Jan. (Sec., Miss W. D. Lusk, 43 Linnet Lane, Liverpool 17.)

Luton F.S. Production Group members spent weeks worrying how things would go with their Ten Best Show. But the hall was packed and the audience impressed. "We feel we have established the Ten Best in Luton and our worry for next year is —will the hall be big enough?" says the club. *While the Earth Remaineth* was the best received film. (Sec., Mr. P. W. Eling, 101 Walcot Avenue, Luton, Beds.)

Lytham St. Annes F.S. report that unkind treatment from the weather clerk gave them all sorts of difficulties securing the colour shots needed for the Borough Newsreel. But the job has been done and audience reactions are awaited. (Sec., C. P. Ramsbotham, 23 Ansdell Road North, Lytham St. Annes, Lancs.)

Manchester C.S. fired questions in profusion at the National Film Agency Chief Engineer, Mr. Stephens after his lecture on the "mechanics and electrics" of modern sound projectors and tape recorders. (Pub. Sec., C. Blanchard, 28 North Road, Droylsden, Nr. Manchester.)

Melbourne 8mm. M. C. have screened programmes of films supplied by Ormond M.C. and Adelaide F.C. Prize list for the Ten Best on Eight was bigger than ever; judging and public screenings were in Dec. (Sec., P. Parson, 676 Malvern Rd., Prahran, Australia.)

Norwich C.C. look to a revival of production activities when new premises have been taken over that offer scope for interior shooting. The club's annual meeting was told that curtailed filming activities in the summer had brought a decline in membership, only one film, *Harry* being before the cameras, and still not completed. Lack of support also led to the abandonment of the annual dinner. But new members are now lending support and the newly-formed committee is working to gear-up production. (Publicity Officer, 40 Barrett Road, Lakenham Estate, Norwich.)

Planet F.S. have several scripts under consideration from which a choice will be made for the next club production. Following the 21st birthday film shows, an anniversary dinner was held at Cockfosters and drew many past members. This year, a New Year party was held instead of the usual Christmas party. (Sec., Mr. H. W. Denton, 215 Chase Rd., N.14.)

Rochdale and District C.S. have had two instructive evenings. Mr. Frank Harris, head of Carborundum Co. Ltd.'s Film Production Unit showed how even the amateur, with limited resources, can use models, enlarged photographs and varying camera speeds, combined with careful editing, to good effect. One of his films illustrated the value of careful planning and scripting make even a mundane subject, such as how to sharpen tools, both entertaining and instructive. For this film he had brought the men from various jobs into the 'local', using a bar erected in a corner of the studio. The film was



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shot on Kodachrome A, using an 81B filter to remove sufficient blue content and so give the effect of a warm, comfortable country pub.

The second visitor was Mr. Steve Stephens, Chief Engineer of the National Film Agency, Manchester, who explained optical and magnetic methods of sound reproduction. Meetings are now held on the first and third Thursdays of the month at the new headquarters, 5 Baillie St., Rochdale. (Sec., Mr. D. S. Woolfenden, 14 Manchester Rd., Rochdale.)

Sevenoaks C.S. have had two talks of outstanding interest. The first was given jointly by Mr. Mc Conville, Chief News Editor, and Mr. Parsons, Interview Man, of Pathe News, using excerpts dating back to 1895 and recalling Pathe scoops through the years. They also showed test strips, taken with the latest zoom lens, which, they claimed, refuted the charge that definition is lost during the zoom. The second talk was by Mr. Norman McQueen, of TV Science Review fame. Mr. McQueen was a founder member of the society. Work is progressing with a 16mm. comedy about the problems of a ghost in this modern world. (Sec., Mr. G. M. Ascoli, Rose Cottage, Riverhead, nr. Sevenoaks, Kent.)

Wimbledon C.C. were hosts to the School F.U. who screened *Down to Earth*, now due for its premiere. Members enjoyed unusual fare when they screened *Un Chien Andalou*, *Enterprise*, *Balance*, and a newly arrived gem from the Canadian Film Board, *Seasons*. The first associate members' evening included a film from Mr. Paterson, on a visit from Johannesburg. Duties of club Secretary (Dorothy Sheppard is now visiting S. Africa where she hopes to contact the Cape Town C.C.) have been taken on by Miss Marie Grammel, 4 Upper Tooting Park, S.W.17.

New Clubs

Bexhill and Hastings district now has a club. The organisers are in touch with a limited circle of enthusiasts and, after the successful opening meetings, at one of which a member showed some colour films she made in India, hope burns brightly for a prosperous future. Already the club has committed itself to making a 16mm. film and is anxious to enlarge its production team. Prospective members should write to Mr. G. R. Gouldsmith, 94 Peartree Lane, Bexhill, Sussex.

Southampton University F.U., formed from the Engineering Faculty Society is now working on 9.5mm. The Faculty Society first went in for film making in Oct. 1953 to advertise the Engineer's Ball, the Society's major annual event. Last term, one of the original members of the Faculty Film Unit, John Shearman, sought the support of cinematographers from all departments of the University and so the new Film Unit was formed. The present production, with sync. sound tape, will publicise this year's Rag and will be shown by back projection on a lorry that will tour the whole Southampton area. (Chairman, Mr. J. B. Shearman, Connaught Hall, Wessex Lane, Swaythling, Southampton, Hants.)

Tain, Ross-shire may soon have a cine club. Contact has been established among a number of 8mm. and 16mm. workers and anyone else interested should write to Mr. E. J. Millin, Railway Hotel, Tain.

Truro F.S. has come into being thanks in some measure to Truro Post Office Sports and Social Club, who helped to sponsor a show of the Ten Best of 1952. The new society is now in session with monthly meetings on the second Tuesday of each month, when commercial and amateur films are shown. It is hoped to start some technical evenings and to embark on a film. The aim is to cater for all gauges and all pockets. Equipment already mustered (belonging to members) ranges from G.B. 621s and 601s to an ancient magic lantern. The local press has provided publicity and more enthusiasts are invited to help set the club on a firm footing by spring. (Sec., Mr. W. Solomon, 7 Trelawney Road, Truro, Cornwall.)

Something out of the blue for the air minded! The **Vintage Aeroplane Club** is forming a cine section and invites interested cine enthusiasts to join them. Aim is to record the activities of the club, and people joining the section will be able to fly in the vintage aircraft to get the right angle on their job. The club operates mostly from Denham Airport, near Uxbridge, and, apart from the specialised cine interest, members will be able to take part in varied activities associated with private flying. If you are interested, write to Mr. R. E. Gillman, Chairman, Vintage Aeroplane Club, 4 Tilehouse Way Denham, Bucks.

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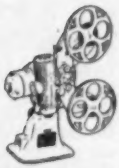
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(*Continued from page 1053*)

have to be correct to the nearest frame, otherwise the film could hit the base of the machine. Correctly laced, the film will beat up and down in the air. Thread the remainder of your leader on to the take-up spool—you can hold it near the pilot light to see it better—and then wind up the reel gently to take up the slack film.

Inch the projector again, looking first at the lower sprocket. One frame forward should tell you if the film is correctly laced at this point. Secondly, look at the lower loop, inching all the time. After about six frames, the film should be still in the same relative position. If the loop has shortened, withdraw the claw to reposition the film as described previously. Assuming the lower loop is still the correct length, the top loop should also be right, but it is as well to glance at this. Finally, slip your finger under the film at the point where it is about to enter the take-up spool. It should be tight and entering fair and square.

Having inched the machine satisfactorily, put the speed control to "slow" and flip the switch for just a few frames. All should be in order but check the length of loops and film tension at point of leaving and entering the spools. Should it now be as tight as a drumstick at the top, you may find you have left the rewind on. That is the drill. Get used to it, and always check your lacing in exactly the same order. Even if you are carrying on an animated discussion with your audience, you should follow the same set routine every time you lace up.

After each film, it will pay you to clean the gate with the special brush supplied for this purpose. The top empty spool becomes the take-up for the next film, and so on through the programme. Should your evening of films come from one library source, it is usual only to rewind one film so as to retain your own reel, all other films being returned unwound for examination.

Throughout projection you should stand by—or sit by— your machine, watching for the little adjustments needed from time to time. Many machines increase speed as they warm up and you will have to look out for this. Frame adjustments are invariably required. Films of varying ages and condition may displace the gate pressure pad differently, in which case the focus will have to be checked.

This should be effected as unobtrusively as possible. "Ease" the lens slightly while looking at fine detail somewhere midway between centre of screen and the top right hand corner along the diagonal line from corner to corner. This is the "strong point" of the screen and the place where focus should be at its best. A falling off in definition by the corners of the screen is tolerable so long as the centre is sharp. If you have difficulty in bringing the entire screen area into acceptable focus, either the film channel has a build-up of emulsion corns—such as I described last month—or the pressure pad

(*Continued on page 1094*)

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requires adjustment. In extreme cases, of course, it may be the lens itself at fault.

Finally, remember that whatever you may need to do physically to your projector, you should always *listen* to it throughout the show. Most breakdowns give audible warning beforehand and a good operator can often head off trouble and so carry on the show without stopping, or know where to act if he has to switch off momentarily.

Last month, I suggested that you might give your projector a thorough overhaul. For this month's test, practise lacing up your projector time and time again until you can do it in pitch darkness. It's quite a feasible proposition, and certainly no harder than reloading a jammed camera in a darkroom. Learning to do it will force you to get to know both the feel of your projector and the correct positioning of the loops. It will also encourage the habit of double-checking that the reels are properly on their respective spindles and that the gate and guide rollers are firmly closed. It is one of the secrets of better projection.

HE CAPTURES THE FOUR SEASONS

(Continued from page 1068)

to the same kind of material once again. In other words, we face a steady stream of Wisdom comedies, each making big money, and each making it more and more unlikely that he'll ever get the chances his undisputed abilities deserve.

One Good Turn concerns the efforts of Norman, an orphan who has stayed on as odd-job man at the orphanage, to keep his promise of buying an expensive present for one of the children. In case you haven't guessed, there is also a spot of frustrated romance and a threat to close the orphanage.

Let me be fair and admit that there are three good moments in the film. The first, and best, shows Wisdom weeping over some onions he is peeling while the matron and cook endeavour to console. The more they soothe him, the more amused he becomes, and his facial contortions as he roars with laughter and weeps at the same time are quite irresistible. The other amusing scenes concern his misguided attempts at cheering up his fellow-travellers in a first-class railway carriage ("What about a good old sing-song?"), and his inadvertent conducting of a symphony orchestra as he plucks pieces of candy floss from his fingers.

But both these gags end atrociously. The first concludes with a wasp disappearing up Wisdom's trouser-leg, and the second with the usual backstage chase. Several sequences are straight copies of *Trouble in Store* episodes, and others, such as a fight in a telephone box, are so laboured and poorly handled that they become quite embarrassing to watch.

Fellow amateurs, beware! *One Good Turn* contains several awful warnings, but its most obvious lesson is simply this: know when to stop. A joke or situation doesn't become any funnier by being noisier, nor can one idea be made into two by holding on to it for twice its proper length.

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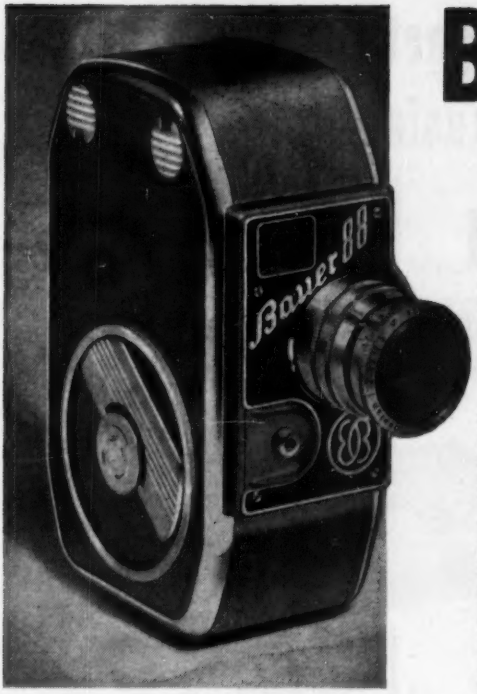
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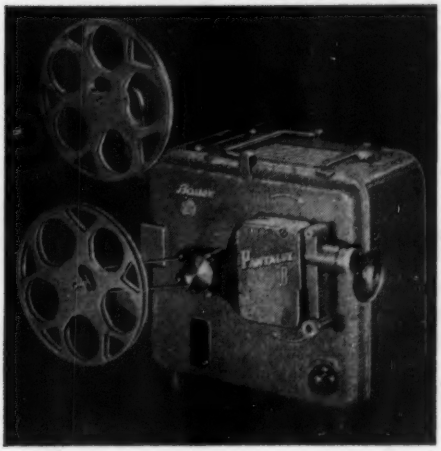
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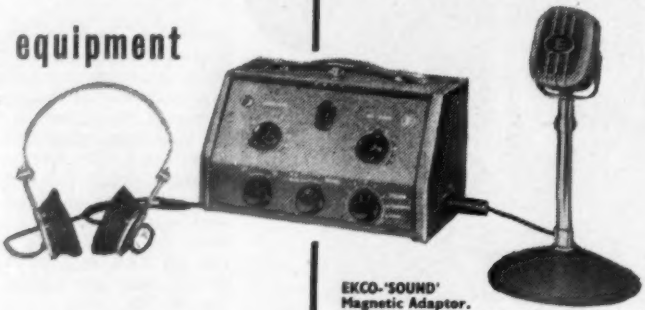
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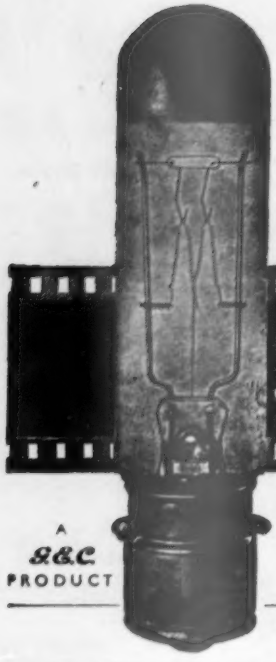
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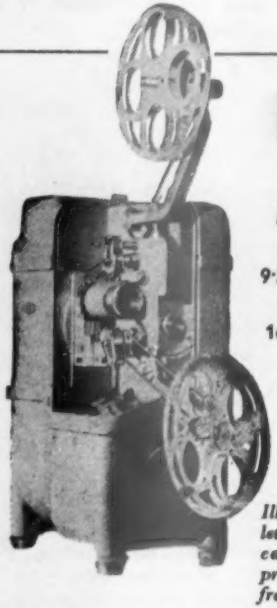


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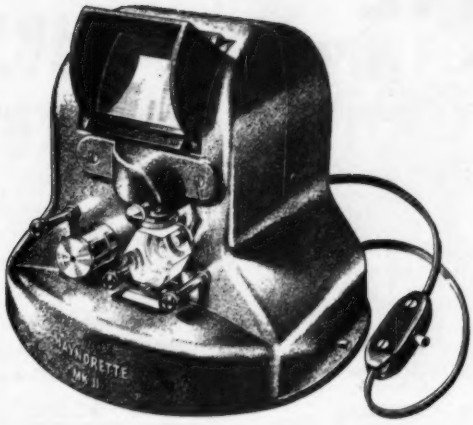
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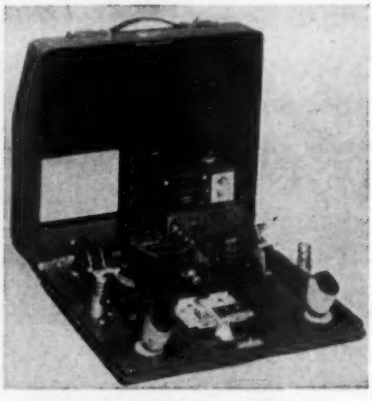
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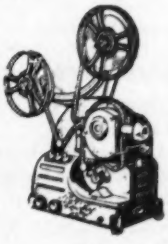
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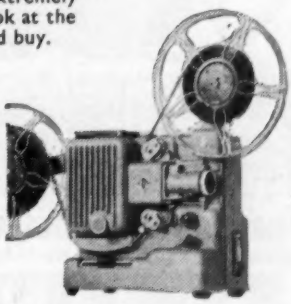
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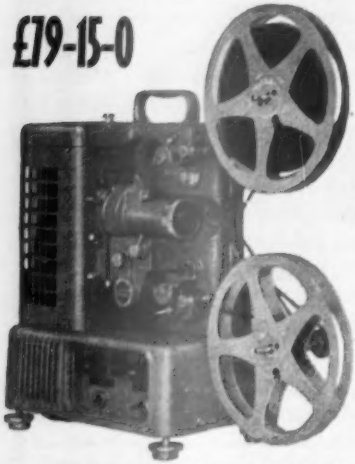
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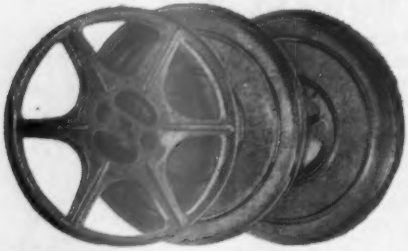
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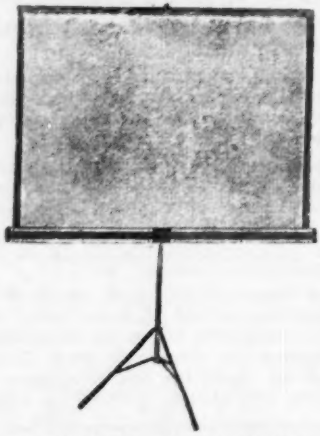
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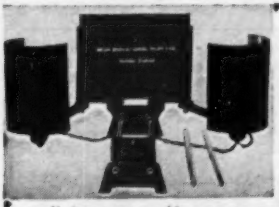
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Actina Ltd. 1106
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Brown, Neville, & Co. Ltd. 1095, 1104
B.T.H. Ltd. 1040
Camera Craft Ltd. 1033
Cinex Ltd. ... ... Cover
City Sale & Exchange Ltd. 1044, 1045
E. K. Cole Ltd. 1096, 1097
Davis, A.M. 1039
Dekko Camera Ltd. 1098
Dollond & Aitchison Ltd. and provincial branches Cover, 1024, 1025
Dormer, W. F., Ltd. 1102
F. H. Co. 1094
Film Library & Exchange Service 1038
Fountain Press 1112
G.B. Equipments Ltd. ... 1089, 1091
General Electric Co. Ltd. ... 1098
Gevaert Ltd. 1032
Golden Films Ltd. 1092
Harold Morris (Cameras) Ltd. ... 1029
Harringay Photographic Supplies Ltd. 1028
Haynor Ltd. 1101
Heaton, Wallace, Ltd. 1019, 1020, 1021, 1023
John King (Films) Ltd. 1099
Johnsons of Hendon 1035
Lewis, R. G., (Cine) Ltd. Cover
Luminos Ltd. 1108
Martin's Photographic Service ... 1103
Microtecnica Film Equipment ... 1034
Movie Titles 1107
Newcombe, Lewis, Ltd. 1041
Pathescope Ltd. 1042
Pelling & Cross Ltd. 1102
Penrose (Cine) Ltd. 1030, 1031, 1111
Rigby, Robert, Ltd. 1022
Robinson, A. C. H. 1111
Sands Hunter & Co. Ltd.... ... 1100
Simplex-Ampro Ltd. ... Cover
Turner, E. G. 1106
Vauxhall Film Hire Ltd. 1105
Walton Sound & Film Service Ltd. 1106
Westminster Photographic Exchange Ltd. 1043

PROVINCES

Berks.
Foto-Kine (Reading) Ltd. ... 1098
Specto Ltd.... 1022
Cambs.
Campkins Camera Shops ... 1108
Ches.
Egginton, A. G., & Son Ltd. ... 1112
Mid-Ches. Film Library 1110
Derbys.
Hoare's 1105
Dorset
Fields, Norman E. 1107
Glos.
Salanson Ltd. 1104
Hants.
Kennett Price Markers 1109
Pinedene Films 1111
Kent
Ramsgate Corporation 1090
Lancs.
Brun Educational Films Ltd. ... 1107
Cinephoto Equip. Ltd. 1112
Gorse, E. 1110
Hayhurst, J. 1108
Holdings Fidelity Films 1103
Jones, J. Allen 1109
Kirkham Film Service Ltd. ... 1100
Proffitt, R. W., Ltd. 1036
Ranelagh Cine Services 1114
Young Folk's Film Library ... 1112
Leics.
Midland Camera Co. Ltd. ... 1111
Middx.
Bernard, G., & Co. 1107
Color Technique 1113
Laurel Cine Exchange 1109
Notts. ... ...
Briggs, D., Kinescope Service Ltd. 1036
Carlton Cine Service 1090
Heathcote 1103
Somerset
Howe, Cyril 1105
Surrey
Aerco 1036
Croydon Cine Exchange 1102
Meteor Film Service 1114
P. J. Equipments Ltd. 1110
Pyke, T. 1092
Wilco Electronics 1112
Sussex
John King (Films) Ltd. 1099
Warwickshire
Birmingham Commercial Films Ltd. 1093
Cine Equipments Ltd. 1030
Midland Film Library 1113
Yorks.
Cinesmith 1109
Dunn, G. B. 1113
Excel Sound Services Ltd. ... 1114
Saville, John, & Sons ... 1046, 1047
Sheffield Photo Co. Ltd. 1037

SCOTLAND

Microfilms Ltd. 1110
Scottish Film Council 1113
Scottish Instructional Films ... 1112

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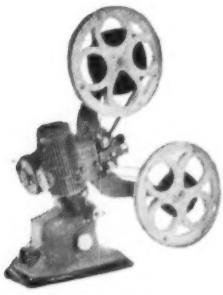
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For a de-luxe editor and rewind board, the Zeiss Ikon Moviscop will adorn any cine outfit. Animated projection takes place on a darkened 2½ x 3½ screen and the film is freely suspended to safeguard against premature wear and tear. The reels on the board are suitably geared for high speed rewinding. Full demonstration of the Moviscop can always be obtained at '202'. 8mm. £37 4 0

MR. EVERYMAN'S PROJECTORS

Introduced recently with a mains voltage lamp of 750w. for use on 110-250v. this G.B. Bell & Howell projector is one of the top few 16mm. models. The compactness and workmanship embodied in all G.B.'s projectors is of the highest order. 800ft. reels provide an hour's continuous show and speed control is between 12 and 32 f.p.s. Fan cooled.

613H
£75 0 0

The famous all gear driven 8mm. Screenmaster is alternatively obtainable with a mains voltage lamp of 500w. for operation on 110-250v. No resistance is needed, thereby giving a lighter and smaller projector. Fan cooled, it takes 400ft. arms and is finished in attractive grey crinkle enamel. Being entirely gear driven the running of the 603H is hardly audible.

606H
£57 0 0

Four kinds of 16mm. film can be used on the recording G.B. Bell & Howell projector : silent double perforated, standard optical track ; half striped single perforated, and full striped single perforated. The magnetic sound track can be played back at 16 or 24 f.p.s. and immediate switching can be made from magnetic to optical track. Recording errors can be immediately corrected. This unique projector for every projection need bristles with modern features.

603
£352 0 0

A famous 8mm., 500w. projector with built-in resistance, pilot light, powered rewind, reverse, still picture, separate lamp switch, side plug, variable light control, 800ft. detachable arms, f/1.16 lens, etc. are all built on this attractively finished and sturdy machine. This Eumig 8mm. projector for operation on A.C./D.C. mains is such a dependable machine that we implicitly recommend it from '202'.

P26
£59 10 0

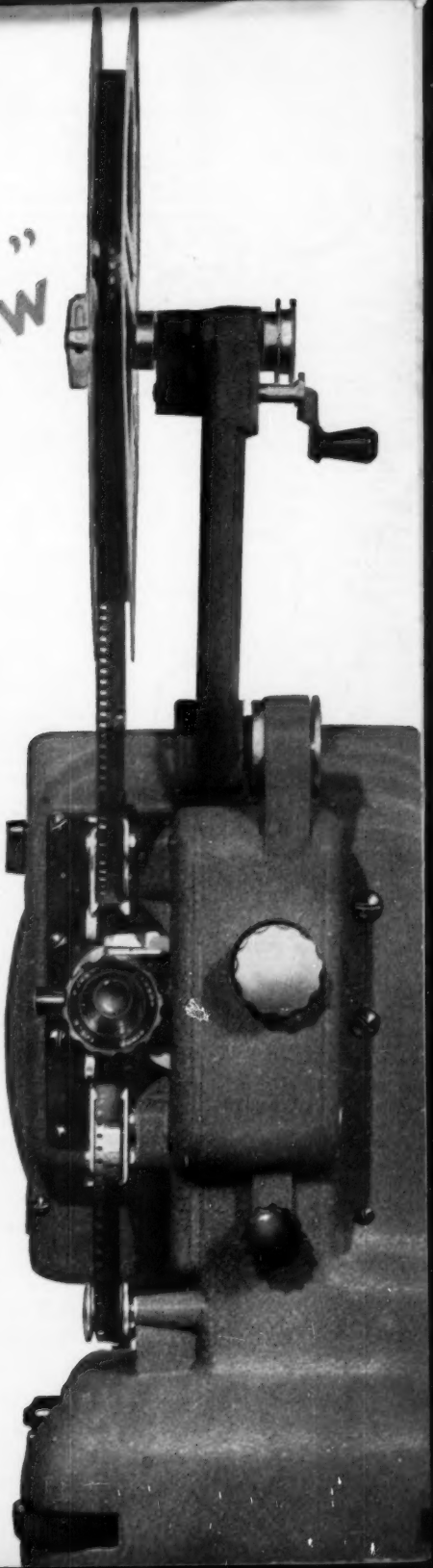
A marvellous Eumig 8mm. projector is the model P8 which gives a performance altogether out of proportion to its size. Compactness in the Eumig P8 is supreme and all parts are easily accessible. A high intensity 12v. 100w. lamp gives more than adequate illumination. The 40ft. arms fold into the body, one side is hinged to expose the internal fitments for maintenance and a built-in carrying handle makes the P8 an easily portable projector.

P8
£32 0 0

YOURS FROM '202'

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"Screen's eye view"



You might call this a screen's eye view of the Bolex M.8.R. You can clearly see the f/1.6 coated lens, with a focal length of 20mm. to give you a picture 3ft. wide at a throw of only 13½ft. It's a brilliant picture too, thanks to the M.8.R.'s 500 watt projection lamp and special optical system. And amazingly steady.

That is because the M.8.R. has an entirely new ultra-rapid claw mechanism which brings down each picture in a flash and holds it motionless in front of the projection lamp.

The new type film guides above and below the lens make threading so unbelievably simple that it can easily be done in the dark, although, of course, the M.8.R.'s single operating switch, which simultaneously switches the projection lamp and motor *off* and a table lamp *on*, makes this quite unnecessary.

M.8.R. is full of important and exclusive features. The upper spool arm for instance folds down to form a carrying handle. The front feet are independently adjustable. The . . . sorry, but there just isn't room to list them all.

The thing to do is to write for descriptive literature or, better still, see an M.8.R. in action at your Bolex dealers.

BOLEX
M·8·R

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